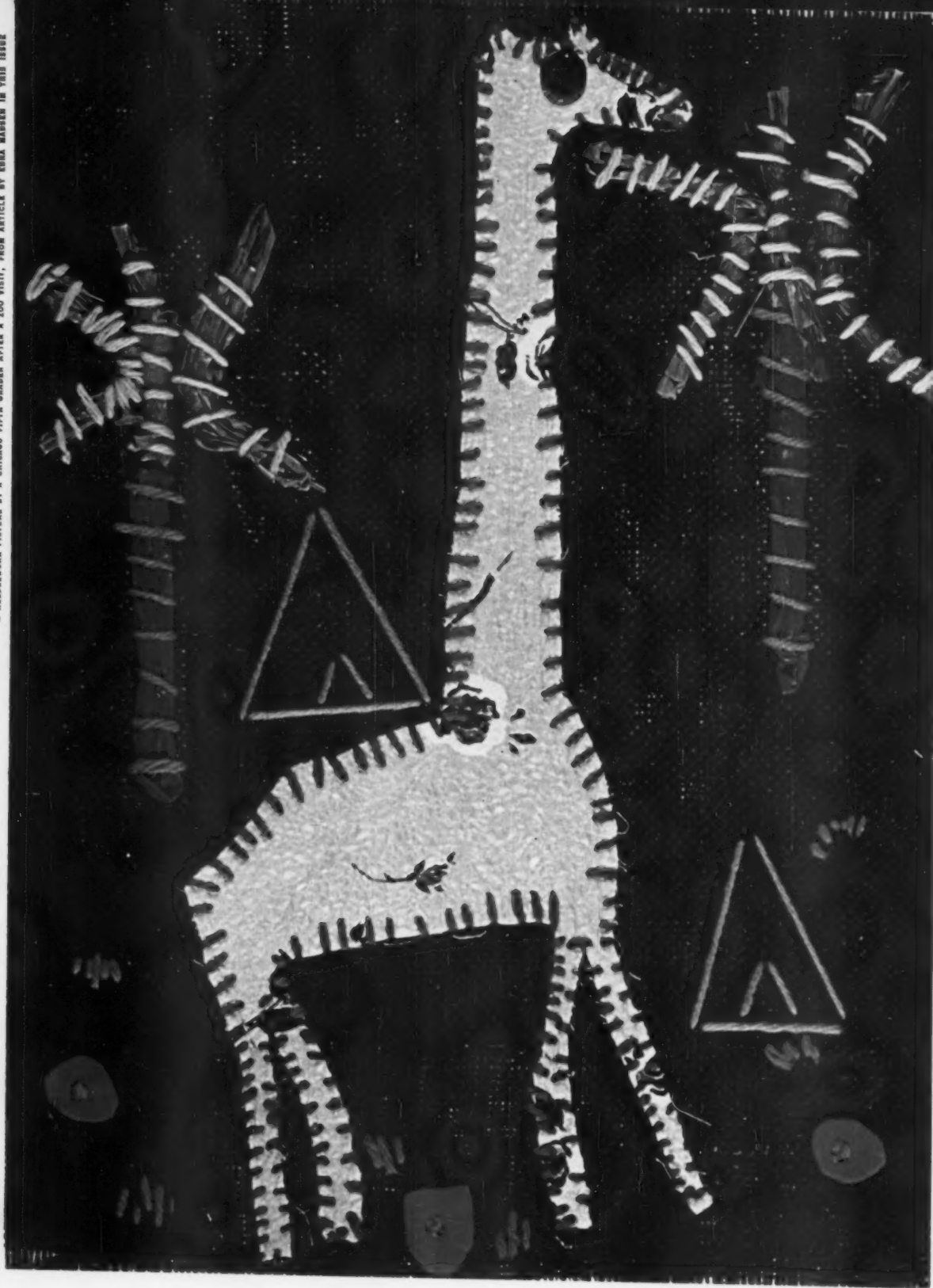


MARCH 1958 / SEVENTY CENTS

Art and the Classroom Teacher

A NEEDLEWORK PICTURE BY A CHICAGO FIFTH GRADER AFTER A ZOO VISIT, FROM ARTICLE BY EDNA WARREN IN THIS ISSUE



# SCHOOL ARTS



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State University College for Teachers at Buffalo

CAROL C. LYONS, Editorial Secretary

Send all editorial mail to 400 Woodland Drive, Buffalo 23, New York

Send all business mail to Printers Building, Worcester 8, Massachusetts

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# SCHOOL ARTS

## the art education magazine

VOLUME 57, NUMBER 7

MARCH 1958

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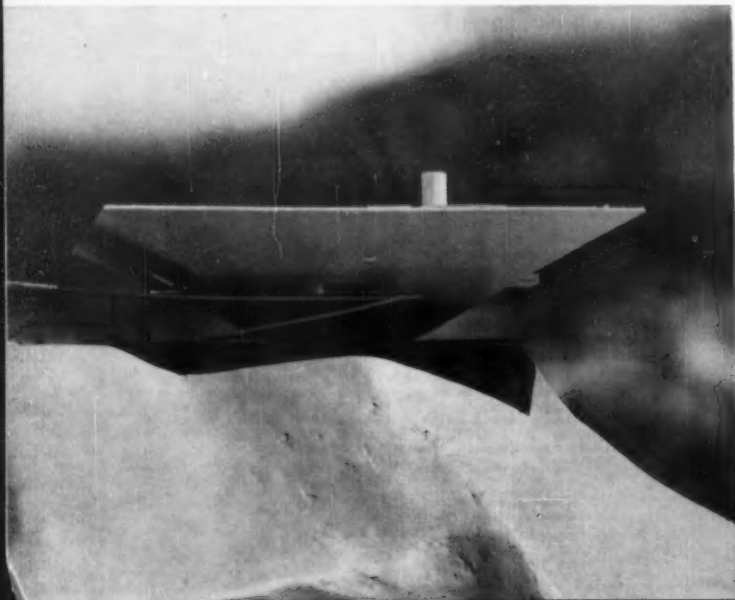


# using this issue

Although at least one parent usually sees children at mealtime, the amount of time a parent looks a child straight in the face seems to be growing less and less. Frightful as it may be, the classroom teacher has to provide more and more of the love, confidence, idealism, and incentive that the child needs, if he is to get it in full measure. Her attitude toward art cannot help but influence children. She is with them all week, and her influence is much greater than that of an art specialist who comes in only for a short period. This issue, featuring the theme, "Art and the Classroom Teacher," has many articles which suggest art activities at various age levels. But, more important, there is a great deal of emphasis on the spirit of art and its objectives. Teachers who understand and accept these principles of art education have fewer worries about "what to do in art." There are articles, too, for advanced levels, and most of the thoughts and suggestions given have their applications to various ages. Look over the contents, and start where you will, but we hope you will end up by reading it through.

## NEWS DIGEST

*Brazil's renowned architect, Oscar Niemeyer, designed the new Caracas, Venezuela, Art Museum, a model of which is shown below. The new museum, which is to be completed in 1958, is based on an upside-down pyramid without windows. Light from the sun will come through louvers in the roof, electronically controlled, to give soft daylight lighting.*



AUTHENTICATED NEWS PHOTO

WIDE WORLD PHOTO



*New York's newest art gallery, World House, is the outcome of a designer concept of an endless house. Each component flows into the next like the wall shown which merges with the ceiling. A cantilevered stair floats. Herbert Mayer, director, says it will exhibit the best contemporary art.*

**National and Regional Art Conventions** Pages 25-27 of this issue are devoted to a special report on the conventions of the regional affiliates of the National Art Education Association and the conference of the National Committee on Art Education. Remember to make that hotel reservation now.

**New York State Convention Announced** The ninth convention of the New York State Art Teachers Association will be held April 24 through 26, at the Hotel Sheraton-McAlpin in New York City. The theme is Art for Humanism. For program details write Fred Schwartz, convention chairman, Lloyd Harbor School, Huntington, Long Island, New York.

**Art and Industrial Arts Conference** New York University is sponsoring a joint conference of art and industrial arts educators at LaGuardia Hall, Washington Square, New York, on Saturday, March 22. Guest leaders in both areas will explore areas of common interest and problems affecting philosophy, content, methods of instruction, and so on.

**Handweavers Conference in California** The first Southern California conference and exhibit of handweavers will be held in the Long Beach municipal auditorium on March 22 and 23. Any person interested in weaving is invited to attend. For more complete details write to Mary Snyder, 256 East Orange Grove Avenue, Pasadena, California.

**Maine Wants 52 Skilled Craftsmen** Quoddy Village, Maine, solicits fifty-two skilled craftsmen who would enjoy living an active retirement in pleasant surroundings. A two-story building covering an entire block is being converted into one-man shops. Rentals for shops and homes in this village built by federal funds twenty years ago will be modest. A company has been formed to market products, and craftsmen must meet certain standards. Inquire of the Passamaquoddy Bay Company, 814 Statler Building, Boston, Massachusetts.





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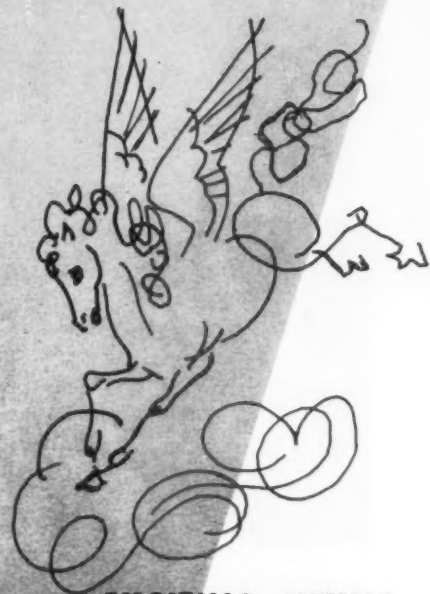
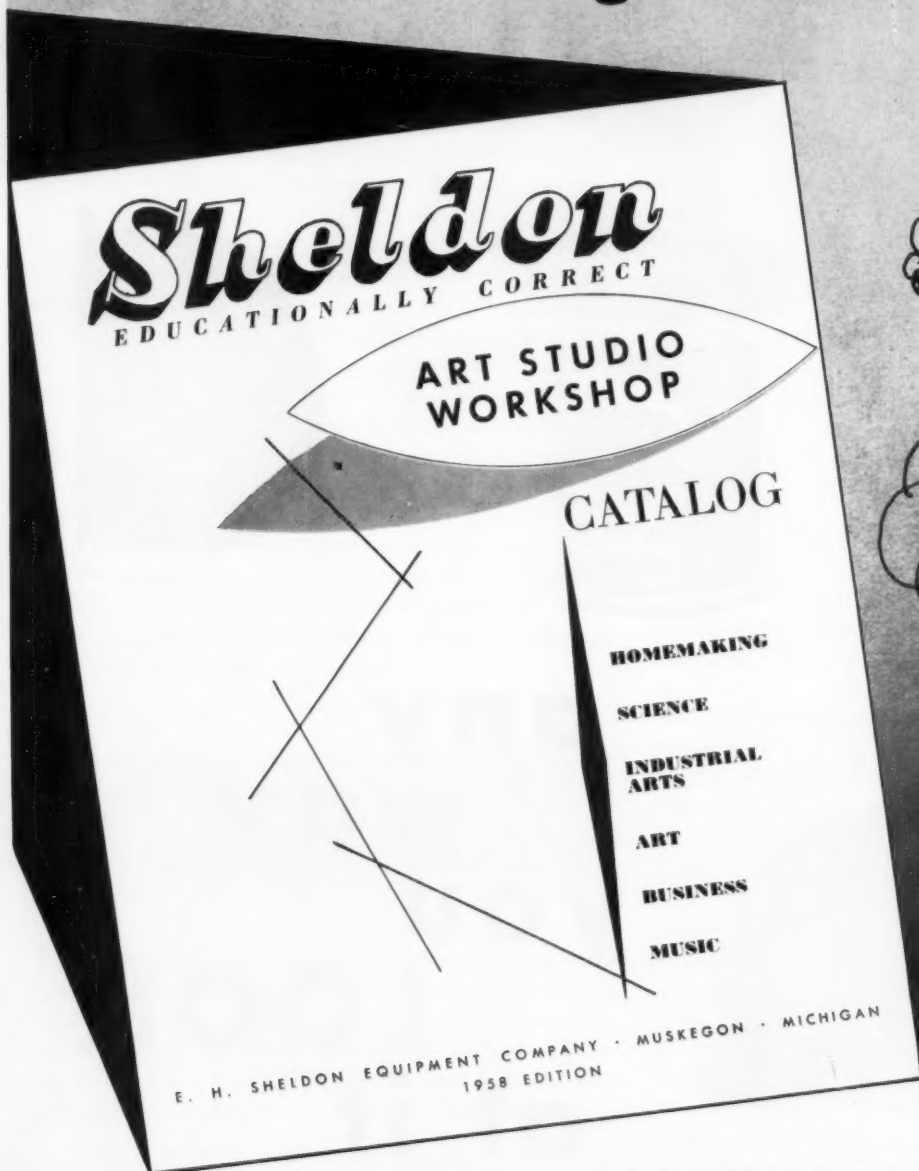
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EDNA MADSEN

*A needlework picture combines the fascination of a new way of working and the use of new materials with experiences in texture, color, and design. Results make colorful wall hangings suitable for home.*

# STITCHES FOR PICTURES

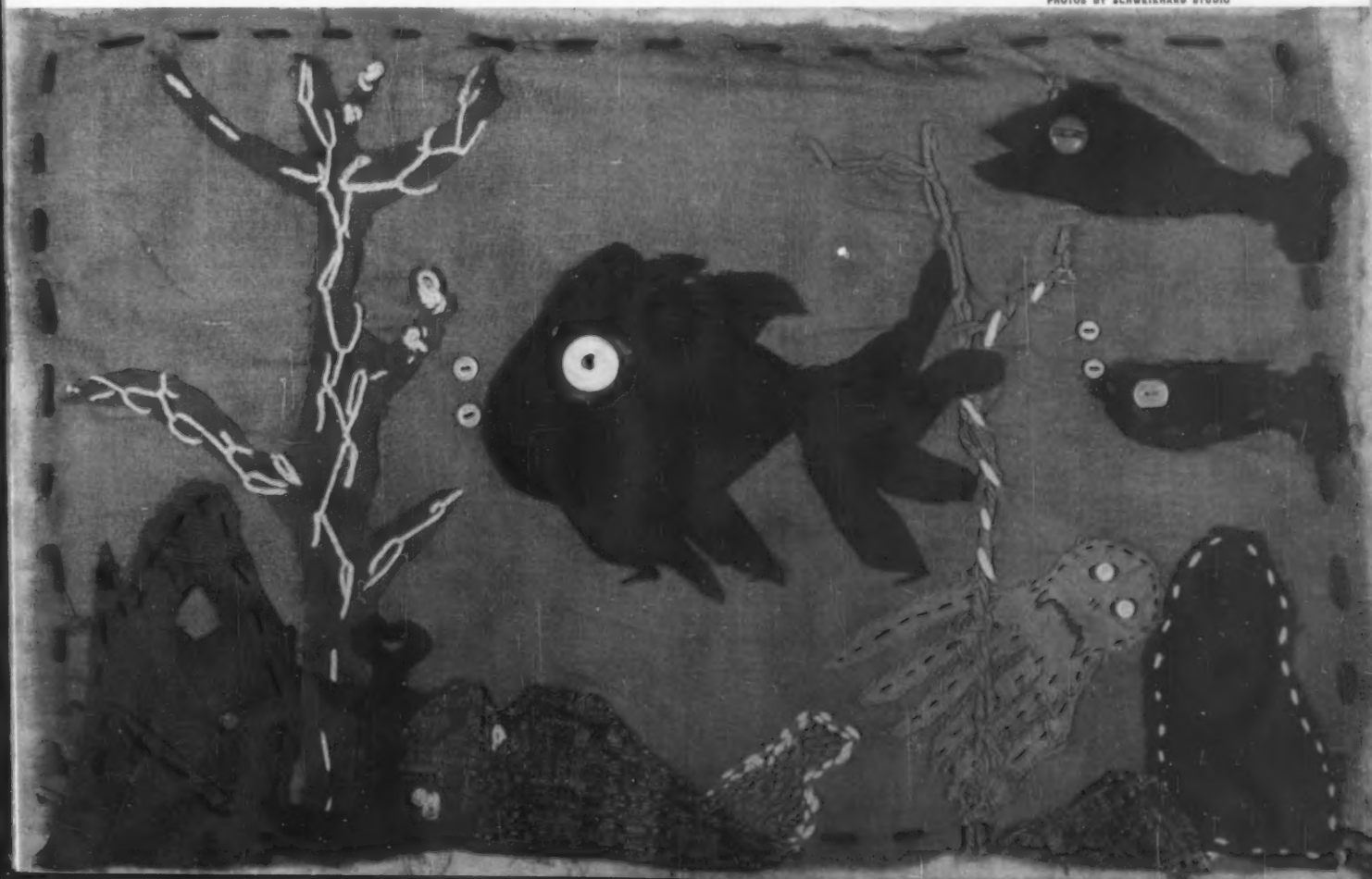
Did you ever paint a picture or make a crayon sketch which you would like to see translated into colorful stitching? Did you ever sit down with a needle, a few scraps of cloth, and an assortment of yarns and see what sort of a needlework design you could create as you "went along?" Or perhaps you would rather create a picture first in crayon and design it specially for your next piece of needlework. There are various ways of developing a needlework project. It provides a wealth of creative experiences which boys and girls of all grades enjoy. It is often said that, if children are old enough to handle needles, they are old enough to sew. It has been found that children of kindergarten age are able

to create needlework pictures worthy of gracing the walls of any room.

What will your needlework picture be like? Do you have an idea to begin with? If so, you may quickly sketch it in with crayon or chalk on the piece of "background cloth" and then proceed with your needlework. If not, you may wish to plan a design first. The idea is often "roughed in" on a piece of paper with a crayon outline and then used as the basis for the "stitching design." Remember—keep the idea large and fill up spaces. Your idea may grow out of things you have seen, your memory, or your imagination. Here are a few theme suggestions which may help you recall

*James did this needlework design after a visit to the aquarium. The red fish show up very well next to the blue background.*

PHOTOS BY SCHWEIGHARD STUDIO

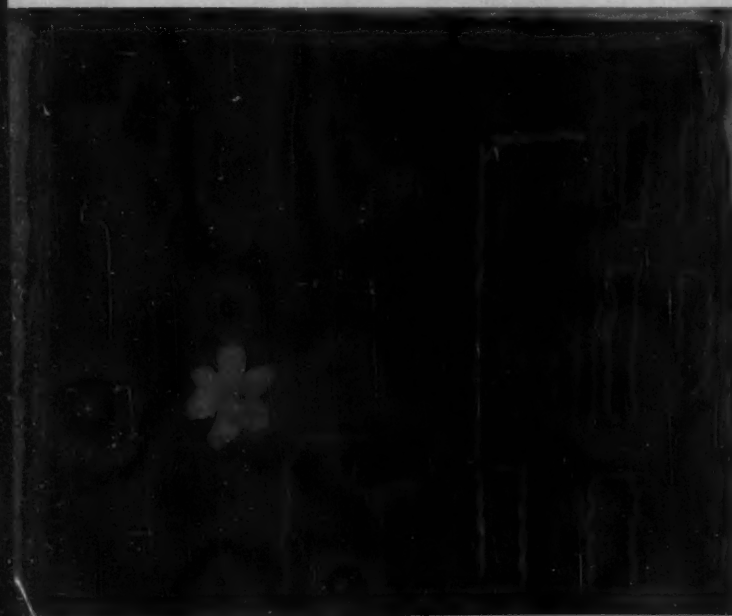






*Nancy put her needlework on green tarlatan, above. Bright colors of buildings, below, are repeated in apples on tree.*

ideas or launch a lively class discussion: (1) The circus clown juggled balls. (2) The Space-Man flew through the sky. (3) John rode his new bike. (4) The kitten drank milk from the saucer. (5) George's dog knew a new trick. (6) Joan

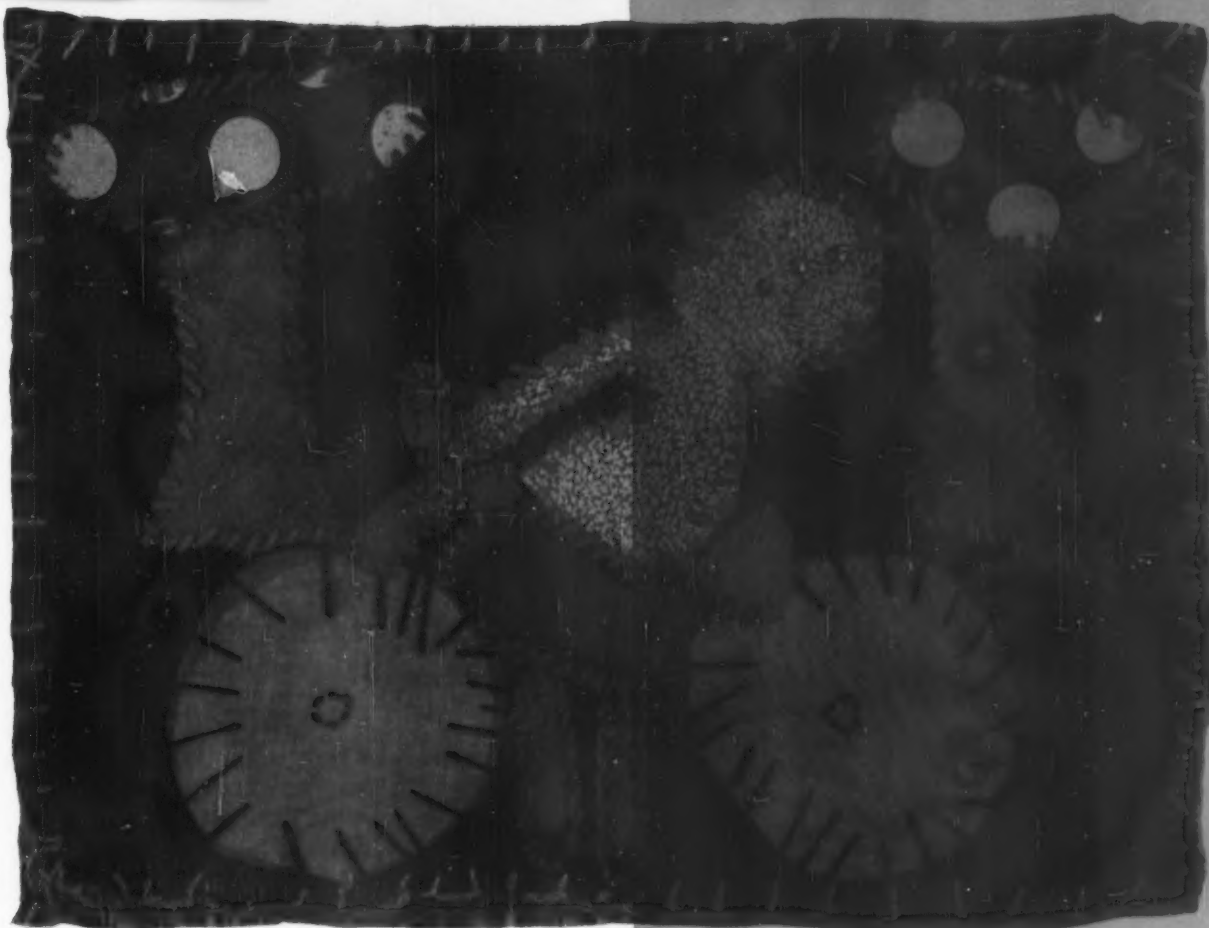


made a dress for her doll. (7) I rode high into the sky on a swing. (8) Peter shoveled the snow from the stairs. (9) The circus elephant ate peanuts. (10) I took a rocket to Mars. (11) A fairy danced in an enchanted forest. (12) I swam underwater and saw strange sights. (13) I helped my mother wrap Christmas gifts. (14) My boy friend and I tried a new dance step. (15) Sharon danced the "Highland Fling." (16) Bert constructed a model plane. (17) Leo flew a new kite. (18) Mary transplanted a geranium plant. (19) The little boy played in the sand at the beach. (20) Lillian practiced her piano lesson. (21) My mother tried on Easter Bonnets. (22) The rooster was beautiful in color and design. (23) The tall buildings made a beautiful silhouette against the sky. (24) Fred knew how to maneuver a small sailboat. (25) The farmer milked the cow. (26) My father sat in his big chair and read the newspaper. (27) I imagined I took a "parachute jump" from a plane. (28) Judy wore a fancy costume to the Halloween party. (29) Philip had a big piece of the "Birthday Cake." (30) I got a drink at the fountain in the park.

After the design has been created in crayon outline on paper, decide how you would like to develop it in stitches on cloth. In general, there are two ways of approaching the project: (1) Make it entirely of stitching. (2) Appliqué (sew on) cloth and add stitching. In order to prepare your design for cloth (either method) cut out the main part of the design, whether it be figure, animal, bird, etc., so that you have a paper pattern of the main part or dominant part of the design. Be careful to cut out only the dominant motif along the outline so that the background areas are left intact for future reference. Then, if you wish to develop a picture entirely of stitching, just place this paper pattern (figure, animal, bird, etc.) on the "background cloth" and trace around it with chalk or crayon. You now have an outline of the main part of your design on cloth. The background or subordinate areas may be sketched in "freehand" from the original crayon sketch. Your design may be developed in bright colored yarns and any kind of stitches you wish to create.

If you wish to develop your design in appliqué, take the paper cutout (figure, animal, bird, etc.), pin it on a piece of bright colored or figured cloth, cut out and pin the cloth design in place on the background cloth. Now you are ready to appliqué the design. Use any type of stitch which will attach the material to the background. Fill in the background areas with interesting details of cloth and stitching. It has been found that appliqué stitching is sometimes a little difficult for children below third grade.

In planning your needlework picture, have you considered all the materials you have available? Have you looked around and found a great variety of new and used scrap material, yarns and trimming materials? Do the materials show a variety of textures? Are some materials plain in color; others figured? As you study the "design possibilities" of the materials, do you notice that some of the plain colored fabrics are particularly well suited for back-



*Mary received a bike for her birthday and decided to put it into her picture. The wheels looked nice in the white organdy.*

ground areas? Can you see that too much pattern is confusing and that patterned areas may be relieved by plain colored areas? You probably have noticed a great variety of colors. Some are light; others are dark. Some are bright; others are dull. Did you realize that you can create a strong design which shows up from a distance by placing the right, contrasting colors side by side? Contrast may be secured by: (1) Placing patterned material next to plain material. (2) Placing light colors next to dark colors. (3) Placing bright colors next to dull colors.

As you look over the assortment of materials, you will notice that there are many types of fabrics on the market these days. It would be impossible to list the trade names of all of them. In the classroom, some materials are especially adaptable for background areas of pictures. Burlap is inexpensive and excellent for classroom use. A background fabric which is firm, yet loosely woven is easy for the young child or beginner to handle. Very young children may bring open-mesh onion, potato, or grapefruit sacks to class. These make excellent background materials, provided strips of cardboard are stapled to the sides. Little children may use blunt needles or makeshift needles constructed from bobby pins held together with a small piece of scotch tape wrapped around the point. When very young children are learning to sew, it is well to carry on the project with only a

few children at one time. As far as possible, the children should be allowed to choose their own background fabrics. Selecting materials which look well together is an important creative experience in the needlework project.

A short list of materials may be helpful: (1) **Background materials.** Curtain scrim, crinoline, burlap, muslin, monk's cloth, linen, buckram, tarlatan, percale, gingham and onion sack material. (2) **Appliqué materials.** Felt, velvet, corduroy, leather, flannel, knitted sweater materials, terry cloth, organdy, net and printed or plain percale, gingham, silk, rayon or nylon fabrics and metallic fabrics. Many of these background appliqué fabrics are interchangeable. Interesting effects may be produced by placing a transparent material over another fabric. (3) **Yarns and threads.** Cotton or wool yarn of various textures and weights, embroidery floss, crochet cotton, darning cotton, sewing-machine thread, string, raffia, carpet warp and rug yarns. (4) **Trimming materials for Accents.** Beads, buttons, sequins, metallic scouring pads, hair, raffia, braids, metallic yarns, rope and a variety of novelty yarns.

While it is very important to consider what can be done with various kinds of cloth, yarns and trimming materials, it is also important to discover what can be done with your important tool, the needle. How do you create stitches? How can you manipulate the needle so that you can create

different kinds of stitches? How can you make use of some of the recognized basic stitches in order to create unusual design effects? How may stitches be repeated in rows and combined in various ways so that interesting patterned or textured areas may be designed? There are many well-known types of stitches described in needlework books, and it will help the beginner to know a few ways others have handled the needle and yarn. It must be remembered that we are primarily interested in creating "needlework designs," however, rather than reproducing certain recognized types of stitches.

Here are a few common stitches: (1) *The Running stitch.* It is the simplest "needle-up, needle-down" type of stitch which the beginner starts with. It may be used for appliqué or detailed pattern. The running stitch may take the direction of going right, left, up, down or sideways at an angle. It may be repeated in rows or combined with other stitches to create interesting design effects for patterned areas. Often it is used for the detail of houses, roofs, trees, clouds, clothing, etc. (2) *The Loop stitches.* The yarn is looped around the needle in various ways so that a variety of stitches may be formed. Stitches such as the chain stitch, the feather stitch, the blanket stitch, the buttonhole stitch, and French knots may be called "loop stitches." These stitches, too, may be repeated in rows and combined in various ways in order to create interesting patterned and textured surfaces. (3) *The Couching stitch.* Heavy yarn, cord, or braid may be held in place on the cloth by tacking it down at intervals with lightweight thread or yarn. This treatment affords an effective way of producing a strong stitching outline. It, too, can be combined and repeated so that interesting patterned or textured effects may be created.

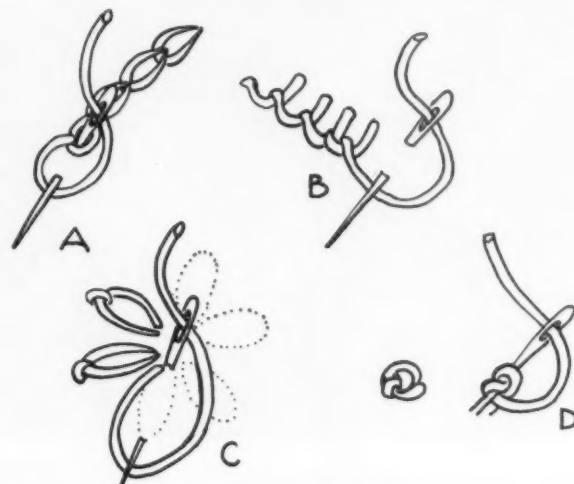
As your needlework progresses, do you look at it from a distance now and then to see if you are choosing the most effective colors? Does the design carry well? You may find that your needlework picture needs a touch of color or texture added to certain places. In evaluating your work, you may ask yourself such questions as these: (1) Does the main part of the design (figure, animal, bird, etc.) show up well against the background? Would the addition of a bright color improve it? (2) Is the design interesting? Would accents of yarn or trimming added to important spots make it more interesting? (3) Are the background spaces interesting or does it look "empty"? Would the addition of some stitching pattern help fill up the background spaces? (4) Are colors and textures repeated in various parts of the picture? (5) When completed, have you a suitable place to hang it in your room? Are the colors of your needlework picture repeated in other furnishings of your room?

Edna Madsen is an art supervisor in Chicago public schools.

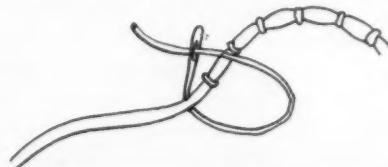
*Kenneth saw kites move about in the sky as the wind blew. He captured the rhythm and movement by using curved lines.*



Needle up, needle down is the easiest of all stitches and basis of running stitch, outline stitch, cross stitch, etc.



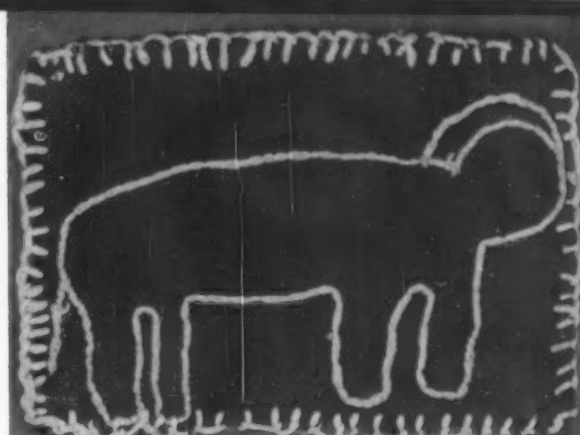
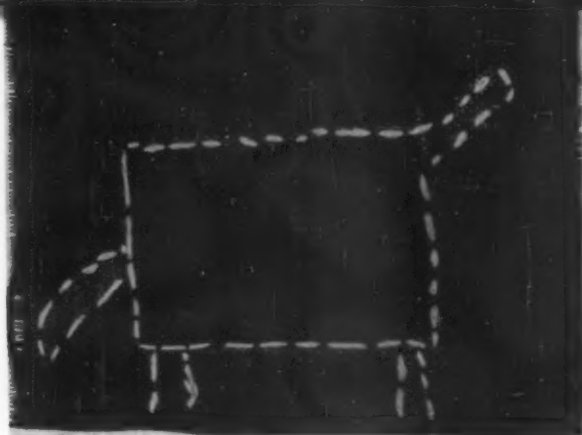
Looping the yarn around needle is basis for chain stitch, blanket stitch, lazy daisy stitch, French knot, and so on.



Couching is method for tacking down heavy outline accents.







Peter (kindergarten) used up and down stitch, left, while Susan (second grade) used couching for her animal. Work shown is from Chicago schools. Quiet, self-directed activities like needlework may suggest solutions to seatwork discussed below.

## Children need more creative seatwork

KENNETH M. LANSING

Art educators condemn copying and the use of hectographed drawings, coloring books, and workbooks. They build a strong case for the promotion of creativity, and they suggest that creative art work replace the methods that they condemn. This is a sound suggestion and one to which art teachers in the public schools can and do subscribe. These teachers are undoubtedly progressing toward the goal of creative self-expression for all our children. But what of the elementary classroom teacher? Does she accept the view that forms of imitation are harmful, and if so, does she find that she can substitute creative activity for noncreative work?

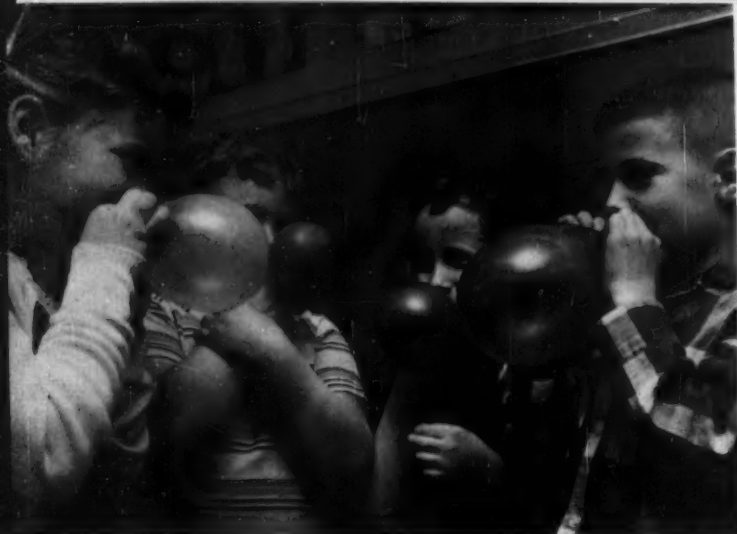
My experiences lead me to believe that elementary teachers are generally sensitive to the merits of creativity and that they usually make every effort to provide their children with necessary opportunities for self-expression in what they regard as "art" activities. If some do not offer these opportunities now, it may be because they have not been exposed to contemporary philosophies of art education. On the other hand, copying methods and hectographed drawings still continue to be used in many elementary classrooms, in spite of our knowledge of the harmful effects of such methods. Teachers who sense the importance of creativity may seek to provide for it by means of various art activities, and still employ imitative devices as a part of the student's seatwork. Art educators cannot find justification for such conflicting practices, and they continue to criticize.

Perhaps art educators have not fully realized the problems of the elementary classroom teacher in one area where

help is badly needed, the area of creative seatwork. During the course of a busy day, the elementary classroom teacher frequently finds it desirable to work with children in small groups. Meanwhile, the rest of the class must be kept busy. The problem is to find constructive, worthwhile activities that can be performed by the children without guidance from the teacher. Hectographed drawings and copy work serve to keep the children busy, but they are certainly not constructive. As art educators, we need to develop and suggest substitutes that are both creative and practical. This does not mean that seatwork should be devoted entirely to art. But, if art educators criticize imitative methods, it is their responsibility to suggest substitutes.

Drawing and painting do not seem to lend themselves to seatwork; they require the services of the teacher for continued stimulation and encouragement. Activities with materials such as wood are not useful either, because of the noise created. Reading cannot be taught while someone is hammering feverishly on a wooden giraffe. Certain art projects, however, can be adapted to seatwork. Weaving is such a project. Simple looms can be constructed, and weaving can be started and left for completion at a later date. Large cut-paper murals can be planned, and each child can have the responsibility of making his part whenever seatwork is required. Constructions of straws, toothpicks, colored cellophane, and tissue paper also make a quiet, self-directed activity. It is important to remember, however, that any activity, to be useful as seatwork, must be carefully planned. The art teacher can be of great service in this respect by helping the elementary teacher to decide upon worthwhile projects, and by helping to organize the selection, distribution, and collection of materials. Certainly, art teachers and classroom teachers, working together, can develop creative and meaningful experiences that will eliminate the use of hectographed drawings in the public schools.

Dr. Kenneth M. Lansing, assistant professor of education, University of Illinois, holds a doctorate from Penn State.



Balloons are blown up, tied, and hung from a wire. Narrow strips of newsprint are dipped in liquid starch and applied.

Blow up a balloon, cover it with papier-mâché, and you have an egg ready for decorating. Hollow round forms for other purposes may be made in this manner. This is one of many new uses for new liquid starch.

EDITH BROCKWAY

## Balloons and starch helped make our eggs

Second graders of Dennis School in Decatur, Illinois, enthusiastically responded to the idea of making colorful three-dimensional eggs from balloons, Sta-Flo starch and strips of newspaper when it was suggested by their teacher, Mrs. Gustava Ernest. Under the guidance of Juanita Rogers, city elementary art director who thought up the idea, the class abandoned the usual schedule of reading and writing and launched into the fascinating activity of creative learning. (Editor's note. Horrors! Will they ever catch up?)

Edith Brockway, writer, makes her home in Decatur, Illinois.

PHOTOS COURTESY A. E. STALEY MANUFACTURING COMPANY, DECATUR, ILLINOIS



After the shell is thoroughly dry, balloons are removed and egg decorated. Holes may be cut to permit access to center.



# TO TELL A STORY

BETTY ZINO



"Here, you can have him," said Bert, above. Mrs. Ludwig is shown scrubbing rabbit with soap and water in scene below.

Bert handed the scrawny, dirty, frightened rabbit to Mrs. Ludwig, who the year before had been his first grade teacher. "Here, you can have him—I found him in the bushes, maybe he is hurt. Good-bye." All this in one breath and off he dashed. Teacher stood puzzled. What did she want this mess for? It would be Bert. He had not been easy and now he dropped another problem in her hands. "I can't be bothered with this," she was telling herself. The bell rang and the children began coming in. "Oh, a bunny. Is it ours?" "Can we keep him? Oh, please, please let us keep him." Thus it was that the first grade had a new pupil with four legs, two long thin ears and a very dirty gray coat.

First of all, Mrs. Ludwig scrubbed the rabbit with soap and warm water. The class was fascinated and delighted. A cage was found in the basement. It was thoroughly cleaned and carpeted with newspaper. The bunny moved in. By noon of the next day carrots, celery, lettuce and cabbage leaves came in. These were consumed with great relish. Someone brought rabbit pellets which were most delicious. As the days passed, the rabbit's coat grew glossy and the gray fur turned soft and white. He became plump and sleek. He was dubbed "Fluffy."

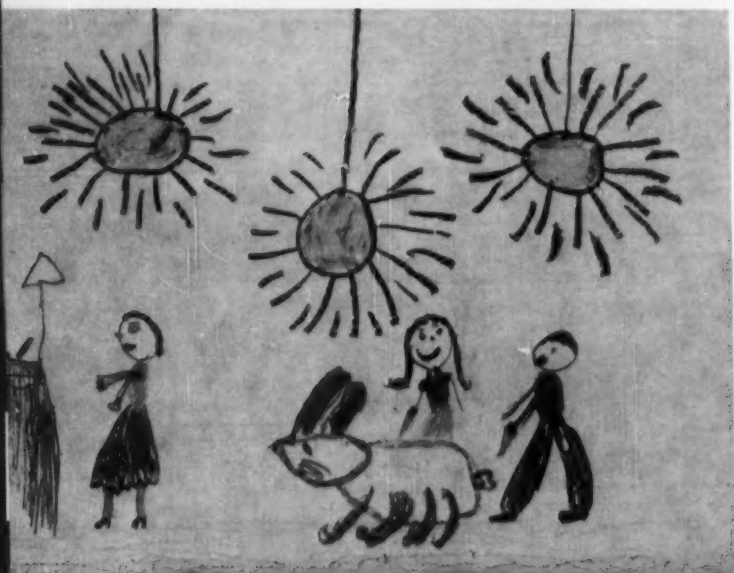
The children loved to "draw pictures" for their pet. They painted and modeled him. Some works of art were festooned in the cage, in the hall or about the classroom. One little girl modeled the rabbit in burrs—a "burr rabbit" (no pun intended, Uncle Remus).

To the teacher he became a real personality. At the sound of her footsteps in the morning, he greeted her at the

*A rabbit came to first grade and provided many new experiences for the children, told by them in this picture story. When children tell their own true stories in their art they are their own motivation.*







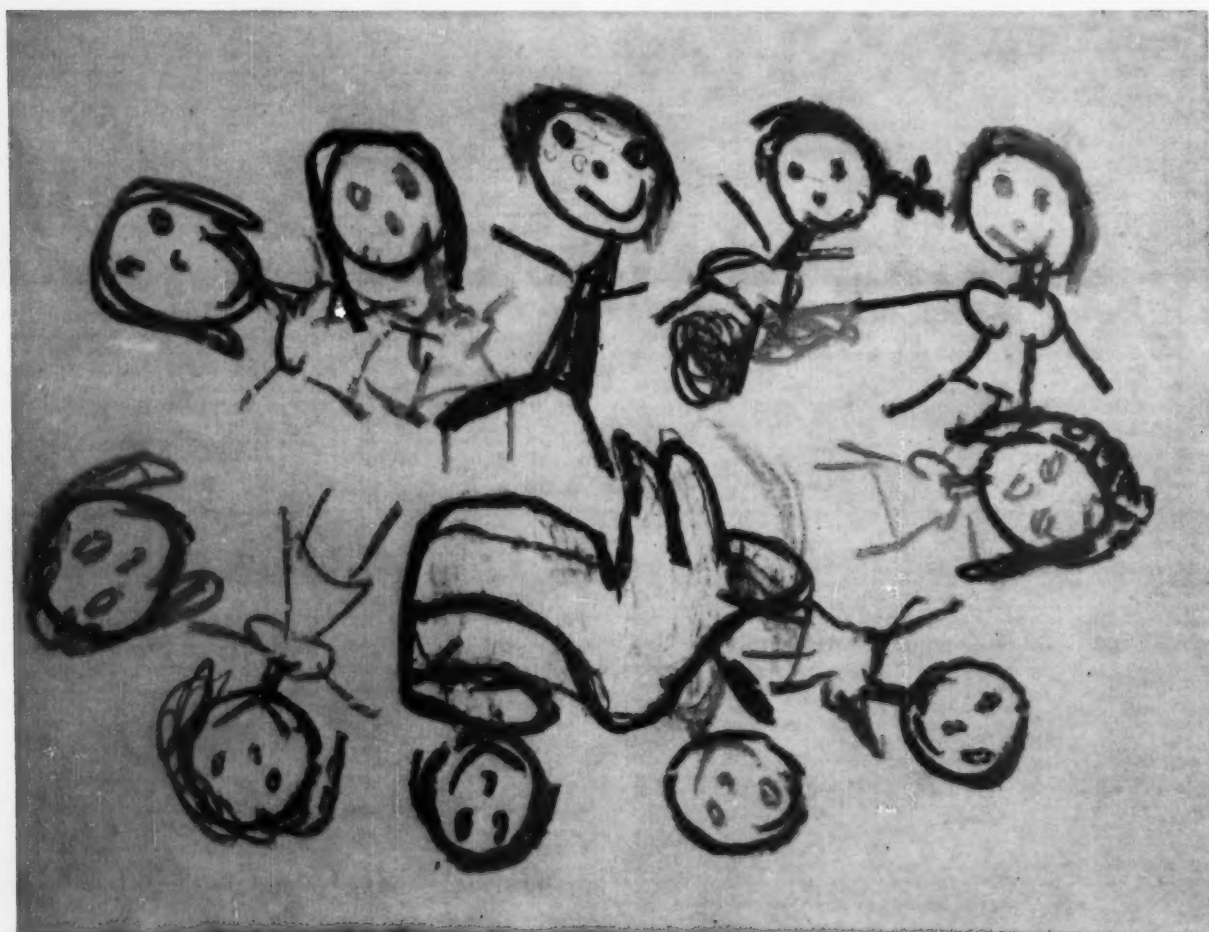
*Food began coming in and soon he was a sleek and fat rabbit.*

door. At night he had the freedom of the room. When the cage was clean and ready Fluffy hopped in ready to be greeted by the children. How they loved sitting in a circle to watch Fluffy hop from one to the other. "Choose me, choose me," they begged. They remembered the time their bunny went "lickety split" down the hall, past the bulletin board with the trains and right to the music room. He heard them playing their flutes. When the class came out, there he was waiting for them. You may be sure he got a noisy but joyous greeting.

Only the specially privileged were allowed to take bunny to the cloak room to teach him. After all, he was in the first grade! Some days he had spelling and arithmetic. Most fun of all was reading a story to him. He was such a good listener. The pictures illustrate in part Fluffy's life as a first grader in Greenacres School. This is no copy-cat art. It comes from the very hearts of the six-year-olds who wanted to tell a true story as it unfolded in their classroom.

Betty Zino is a classroom teacher at Greenacres Elementary School, Scarsdale, New York. She wrote previously for us.

*Out of his cage he would come. The children loved sitting in a circle and watching "Fluffy" hop from one lap to another.*



*In our efforts to avoid outmoded ways of teaching art appreciation to children we may be shortchanging the child if we concentrate entirely on an activity program. Children need dynamic visual experiences.*

BETTY BRESSI

The child's visual world is made up of many things. He is constantly collecting impressions and ideas from what he sees. He never tires of looking and examining. He has a strong urge to absorb through the visual senses: a green fuzzy caterpillar crawling along a leaf; a soft gray pussy willow; the markings in a piece of turquoise; the white lines and figures chalked on the blackboard; the bright blue and yellow in a Van Gogh; the cool smooth surface of a formica table; the sun shining through the leaves of a plant.

These are the kinds of things he notices and often does not comment on verbally. The impressions and visual images that are retained may come out in some way or another in his art products: the wavy green line he paints was felt and understood when first seen in the caterpillar, the persistent efforts to get just the right shade of blue are motivated by the memory of the turquoise stone. The delight in using black crayon on white paper or white chalk on black paper may have had its origin in seeing over and over

PHOTO BY BOB CURROW FROM 1988 NATIONAL HIGH SCHOOL PHOTOGRAPHIC EXHIBIT, COURTESY EASTMAN KODAK COMPANY



*Fortunate is the child who is introduced early to the visual world and given time in school for dynamic visual experience.*

# CHILDREN NEED BEAUTY

the linear quality and contrast between light and dark on the boards. All of these are not random movements.

Watch a six-year-old boy handle a box of shells. Rather precious things these: cool, fragile, some smooth and some rough. The delicate colors on the outer and inner sides take a good close look to understand. Note too the pleasure with which an eight-year-old girl arranges flowers in a stoneware jug. She pats the sides of the vase, feels its hardness and enjoys the texture of the glaze.

Often our art programs are filled to the brim with using graphic and plastic materials. There is paint, clay, wood, paper and other materials. We are busy helping children "do" so many things. We find time to discuss their concrete efforts to shape materials to suit their ideas and feelings. We are learning to do this well in the modern school. We are trying hard to rid the curriculum of the pitfalls of an outmoded concept of art which stressed patterns, following

a model and using rigid ideas. This has left us a little uneasy about spending time on "appreciation." We shrink away from the idea especially at the early childhood level. Our tendency is right when we look back on the formalized programs we have grown away from. But sometimes there may be cause for wonder. We may be shortchanging children by concentrating entirely on an activity-orientated program. Perhaps we tend to forget to provide time for youngsters to have and to assimilate varied and highly dynamic visual experiences: the experiences of letting the eye take in and learn to take in the visual ideas. This is a truly positive and meaningful aspect of art development. It is important in terms of total personal development as well.

It calls to mind the case of a four-year-old boy who tended to spend a great deal of time looking at things and watching others. The teacher, concerned for fear the child was not participating actively enough and not producing as

many concrete objects as other children, used various methods to motivate him towards more activity. All efforts seemed to fail. The child was aware of the teacher's efforts and finally made his protests. He said: "I'm the watching boy." He said he needed to see this, that and the other thing. All reports have it that this child has developed into a normal natural youngster with a capacity for getting deeply involved with life.

Children need time in which to grow and develop. We all accept this. They do need time in which to absorb the beauty of the visual world. This visual world is a part of the everyday environment and reaches children through many avenues. Some of it is in the art objects of the classroom. Some of it is in the actual physical arrangement of home and school. Some of it can be found in people, in their appearances and movement. Some of it is in the natural world. It is around all the time. The flowers in the jug, the plaid in someone's shirt, the shadows cast by the sun, the shape and color of plants, the art work displayed on the bulletin board, the turtle that moves in the bowl, the very textures of the pieces of cloth in the collage box. The grain of wood in the furniture, the way the light is reflected through the windows, the vari-colored pattern the crayons make when they are placed together in a box. The shape of trees, the cloud formations, the way the buildings look all stacked together, the dog that runs by and the fire engine that races down the street. These are some of the things a child sees every day.

There is another area for visual experience. It is in the art products of people of our culture and other cultures. Museum collections and traveling exhibitions offer a wealth in this regard. Frequently schools that do not have access to museums will avail themselves of the traveling exhibits and can be inventive about the way in which they bring museum materials to the school. One school has a fund-raising event each year to buy either an excellent reproduction or an original piece of work for the school collection. Another school offers exhibit space to local art groups. A third school buys or rents colored slides of art objects.

We are more concerned in this writing in stressing the value of the experience rather than the how of it. The enriching effect is easy to observe when children have direct contact with the visual world. This is not meant to suggest that they would be expected to make copies of what they see. Art has a language all its own, we know, and its greatest merit stands on its visual vocabulary. Being able to look at and enjoy all the qualities of a piece of Egyptian sculpture offers tremendous satisfactions to youngsters. Letting one's eye observe line, color and form is an important part of art development. A French tapestry is a good example when one wants to see how things can fit together and how color can work in space.

Often the adult whose experiences in the enjoyment of the visual world have been meager, unconsciously limits the child's opportunity to enjoy art products. An interesting place to observe this is in a museum. Recently a boy about ten years of age had been on a tour of a city museum with

his father. When they were leaving, he led his father to the showcase where books were on sale. He asked his father to buy him a particular book that related to the exhibit they had seen. Father said: "No." The boy lingered and asked again. He said: "I need it." Unfortunately, father did not appear to appreciate this need. Instead his second "No" was more emphatic than the first. He rushed the boy out. It may be true that father had his own good reasons for saying no. But someone standing by is given cause for wonder. Did father really understand?

Another situation that suggested a lack of understanding took place on the same day and in the same museum. The same showcase was the scene. A little girl about six years of age was with another child and two women. We take one woman for her mother. The two children were buying small hand-carved wooden puzzles of different designs. The child in mind deliberated several minutes in making her selection and it is easy to understand mother's impatience. Mother's reaction was to hurry the child. The child wasn't ready and was trying to see which one was prettier. Mother said: "Take any one. One is just as good as another!" If we were interested in the value of this incident as an art experience, would we agree with mother or would we be inclined to think that only by seeing at close hand a number of objects could a child begin to select the one preferred or the one that was "prettier"?

It appears that the time is ripe in our culture and in our educational organization to lay stress on the meaning and value of the aesthetic experience. Children are growing up in a world that emphasizes material things and that is moving rapidly in technological skills. Not only does everyday life prevent them from having firsthand experiences in making things but people prefer to find more and more ways for the machine to do the job. The human personality needs more than material possessions; one needs to feel deeply about life and one's experiences in life. One needs to become actively engaged in life rather than living on the surface. For the growing child art experiences can contribute to his capacity to live meaningfully. A part of the total art experience is that of being in contact with the visual world. The growing child, including the preschool child, can make a quick and warm response to visual language. He is spontaneous when there is something to react to. An otherwise barren environment can be made rich.

One of the most important factors is the realization on the part of the adult who is guiding the young child, that there are values in a full visual life. Teachers need to help children develop aesthetic appreciation not because a course of study requires it but because children need it. The teacher's job then becomes one of making sincere attempts to understand the development of appreciation in children and then finding the ways and means of introducing children to a varied visual world.

Betty Bressi is director of the early childhood center at Queens College, Flushing, New York, and exhibiting artist.



JEAN O. MITCHELL

*First graders experimented with many kinds of puppets under guidance of art education students. Here is a report on seven types of puppets which children on this grade level found simple, and fun to make.*

# SEVEN KINDS OF PUPPETS

Seven different kinds of puppets were developed by children under the direction of art education students this past summer. Many of the students were taking their very first course in art education and had much to learn about the interests and abilities of children at each age level. What were the simpler types of puppets made by first graders with success?

**Paper Bag Puppets** These were easy for the youngest child to make. Small paper bags were filled with crumpled paper, gathered up at the bottom and tied over an inserted cardboard cylinder for the finger of the puppeteer. The children painted on the faces with tempera, added ears for rabbits or Mickey Mouse or hair of some kind, such as a

*A group of elementary school children put finishing touches on their mitten puppets and enjoy making up dialogues for them.*

PHOTO COURTESY PHOTOGRAPHIC SERVICE, UNIVERSITY OF FLORIDA, GAINESVILLE, FLORIDA



*Funny, wobbly bean bag puppets were controlled by strings.*

raveled out rope or crochet cotton made into braids or tufts. The clothes were simply a piece of cloth gathered at the neck. Two slits at the shoulder line let the thumb and little finger come through to act as the puppet's arms.

The leader of the first grade group, Eris Reddoch, age six, helped make a very good stage and put on a completely original play for the whole first grade. A tall, cardboard refrigerator box was just the right size and shape for hand puppets. A door was cut in the back large enough to let the children walk in. In the front a high proscenium square was cut. Thus the children could hold their puppets up high on their hands and not be seen. A curtain strung on wire was fastened at the top of the box which was entirely and quickly covered with brown wrapping paper stapled on. Scallops of orange construction paper around the stage gave it a neat finish. Their play consisted of an original story about Mickey Mouse and his friend, a papier-mâché camel, who took him for a ride over the desert. They found some stranded friends and gave them a ride also.

**Potato Puppets** These were even simpler to make than the paper bag puppets but of course they wouldn't last as long since potatoes will spoil in time. First they selected nice round potatoes for heads and different sizes for different members of the family, papa, mama, brother, sister and baby. Colored thumbtacks were stuck in for features of some. Others were painted with tempera. Colored pipe stem cleaners were curled for hair and the ends stuck into the

PHOTOS OF PUPPETS BY SCHWEIKHART STUDIO

*Mousie puppet, left, is made from a paper bag. Mitten puppet is in center. Friendly bunny on the right is a sock puppet.*





*Miss Prissy, left, is papier-mâché. Slim Jim is made from a newspaper wrapper. Baby at right has a potato for its head.*

potato. How cunning the baby looked with one little yellow, corkscrew curl on top of his head. Of course holes had to be dug in the bottom of the potatoes the right size and shape to fit the forefinger of the puppeteer. Clothes were made of gathered pieces of cloth stuck to the potato by means of pins. Some of these dresses were decorated with crayon designs. The same stage was used for all the different kinds of hand puppets.

**Mitten Puppets** This is another kind of hand puppet which can be easily made by children of the primary grades if someone helps them with the stitching. Children of the second, third and fourth grades drew their own patterns for these by tracing around their hands. They kept the three middle fingers in one group for the head of the puppet. The little finger and the thumb drawn separately, would be the puppet's arms. The scrap box was searched for pieces of cloth which were large enough for both a front and a back. The patterns were pinned on, traced, and cut out, allowing seams. Students helped stitch the puppets. Children turned them right side out and painted their faces as their imaginations dictated. Some used crayons or tempera. Others sewed on buttons or pieces of felt. The hair gave their puppets character, braids for girls, tufts of red yarn for clowns. A bald head with a fringe of white loopers and a red necktie made an Uncle Remus who could tell interesting stories. With one mitten on each hand the children lost themselves in the "land of make believe" and carried on long entertaining dialogues.

**Sock Puppets** A whole fifth grade participated in the making of these. They brought socks of all colors and kinds from home. It didn't matter if there were holes in the toes as

these are cut off anyhow. The heel of the sock makes a lively upper jaw for an animal when the puppeteer's fingers are in it to make it move. The thumb works the lower jaw. Half of the foot of the sock is pushed back in between the fingers and the thumb to make the throat. A red felt tongue makes it real. With big button eyes and ears made of the cut-off toe of the sock the puppet is complete, and all ready to talk, laugh, sing, yawn and make many grotesque faces.

All sorts of animals were made by the children, white rabbits with pink felt ears, brown bears, green alligators and even weird bugs with pipe stem antennae made from gay striped socks. Needless to say this group of children learned a lot about sewing before they got through, how to thread a needle, make a knot and sew a good firm seam that wouldn't pull out. The results were worth the effort. What fun they had talking for their animals as they put them through a routine of antics.

**Papier-mâché Puppets** This kind of puppet takes more time and is best made by children of the upper grades and Junior High School. First a ball of crushed newspaper the size of a head is attached to a cardboard cylinder by means of paper strips and paste. Small wads of paper are fastened on for noses. Several layers of paper are pasted together to make the ears strong for such characters as rabbits and clowns. After several layers of small, torn strips are pasted over the whole head it is covered with small pieces of paper toweling like shingles to cover every wrinkle and rough place. Small twisted ropes of paper toweling can be added for mouths and eyebrows. It is also important to attach one of these small ropes at the bottom of the neck cylinder to hold the clothes on. Papier-mâché gets so hard it is almost impossible to sew the puppet's clothing to this head. Skin





PHOTO COURTESY PHOTOGRAPHIC SERVICE, UNIVERSITY OF FLORIDA, GAINESVILLE, FLORIDA

*Niel Eddinger, a third grade boy, displays Captain Hook, a string marionette he made with the help of a college student.*

color for painting the head was mixed with white tempera, a little orange and a very small amount of blue. A lot of mixing went on to get the colors wanted. After the heads were dry they were shellacked and hair of yarn glued on. The clothes were simple gathered pieces for the most part, with holes for the fingers of the puppeteer to make gestures.

**String Marionettes** These were the most complicated puppets made by this group of participating children yet they were developed for the most part by third graders. The inspiration back of this particular puppeteer group was a very determined and ambitious young man named Niel Eddinger, age eight. To him a puppet meant a marionette, complete with all its necessary strings. He studied diagrams of marionettes and had all the necessary parts cut from pressed wood. Holes were drilled and joints wired together. The heads were made of papier-mâché and painted. He gave his student advisors no rest until the clothes were made correctly to the last detail for his favorite characters: Captain

Hook, and his first mate, also Peter Pan and Wendy. Niel also worked diligently learning to operate the puppets. He did not stop until a plywood stage was complete with drawn curtains and several sets of scenery which he painted by himself. After all this he planned a script and trained a number of his classmates to put on the play for his third grade along with the help of a college student whom he also directed.

**Bean Bag Puppets** A new type of puppet was developed during the summer by attaching strings to bean bag dolls to control their wobbly antics. They were just about the funniest of all the different kinds of puppets made by children under the supervision of students in an art education class.

Jean O. Mitchell is instructor of art education, University of Florida, Gainesville, Florida. She has written widely on art education subjects. The project described in this article was carried out by her students in summer session.

MARK LUCA

*Fifteen years ago, a second grade teacher tore up the self-portraits of her pupils made during an art class, and put them to work tracing patterns of a scotty dog holding an umbrella. Have ideas changed?*

# SELF-PORTRAITS AND SCOTTY DOGS

Fifteen years ago I went to my first teaching position full of idealism under a newly learned educational philosophy. As the art teacher for an elementary school, I was glad to comply with a teacher's request to work with her second grade on a frieze for their home room. Each child doing his own self-portrait would be the most personalized and self-motivating art lesson. I demonstrated different ways of using crayon

(for basic art media). I showed them large self-portraits by Van Gogh, Da Vinci, Gauguin, and Rembrandt. Their drawings completed, I felt a lesson well done. They achieved an intuitive likeness where many included special things of interest—their house, a doll, a toy airplane, in their backgrounds. The completed drawings were given to a class representative to return to the home room teacher to display.

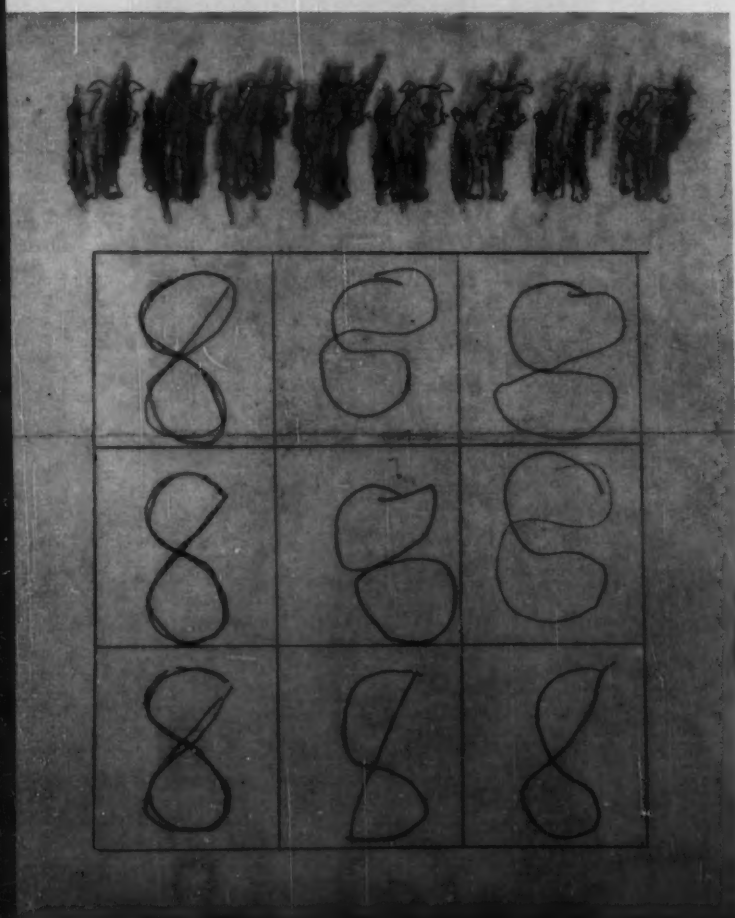
*"Knocked down by a truck and not hurt," by Willie Rollerson, age five; Raphael Weill School, San Francisco, California.*

PHOTO COURTESY W. H. DE YOUNG MEMORIAL MUSEUM, SAN FRANCISCO





*"Me at the Junior Museum," by Diva, almost six. The sheet from Diva's number workbook, shown below, indicates that she has no desire to stay within lines. What was value?*



But the next day I heard from one of the children that the teacher had torn up the drawings. I went to see the teacher during my free period.

"I'm glad you came. We're doing our own lesson now," the teacher said. "See how pretty and neatly they're working." Each child was tracing a pattern of a scotty dog holding an umbrella and then filling in a prescribed color ever so neatly. Shattered, I melodramatically felt how individual identity was crushed and how a creative urge was stifled. "You're too idealistic," she said. "You remind me of the writer Steinbeck who used to be a pupil of mine. We had trouble with that boy." I thought of Steinbeck and Saroyan and so many others who could only realize themselves outside the walls of schools that were supposed to be founded on the premise of self-realization. I wondered if the philosophy preached by distinguished educators of the time would ever be reached. Today, the more patterned tradition of fifteen years ago has largely given way to the words of educators of that period for the greater benefit of those we educate. Will it take another fifteen years to catch up to the educational leaders of today?

Mark Luca is art consultant for Napa County, California.

*A self-portrait in crayon by a second grade pupil of the author at Yountville Union Elementary School, Napa County.*





*The architect has to organize space within definite limitations. Basic design students prepared these space compositions as exercises in pure design, and with limitations that need not apply to the schools.*

OLAF S. FJELDE

## CONQUERING SPACE IN A DESIGN CLASS

Creating nonobjective three-dimensional space compositions affords a very enjoyable and fruitful means for studying pure design. They exhibit the basic qualities of composition, variety, rhythm, unity, contrast, balance, dominance, and the exploitation of the inherent structural and artistic qualities of the materials used. The illustrations show solutions to three such programs as developed in the Department of Architecture at the University of Illinois. While the problems were rather rigid, keep in mind that they were intended to provide an opportunity to exercise various disciplines in design. Public school applications would be less rigid.

**A Space Construction Using Planes** Using a rigid, planar material such as thin balsa wood, plywood, cardboard, sheet plastic, screen wire, sheet metal, starched fabric, etc., create a nonobjective, three-dimensional space construction. The following points should be considered in its design: (1) Each shape should be definite and related to the whole. It is best to repeat similar shapes. (2) Negative areas or openings must be considered part of the design. (3) Exploit the materials' natural possibilities to the fullest extent. "Form follows function and the *will of the material*." (4) The structure should be designed so that it reflects its limiting dimensions of space.

The requirements are as follows: (1) Use not less than three planes. (2) The greatest dimension of the model shall not be less than ten inches nor over fifteen inches. (3) The

*1 Planar construction. This nonobjective construction was based on planes; made by a student in architectural design.*

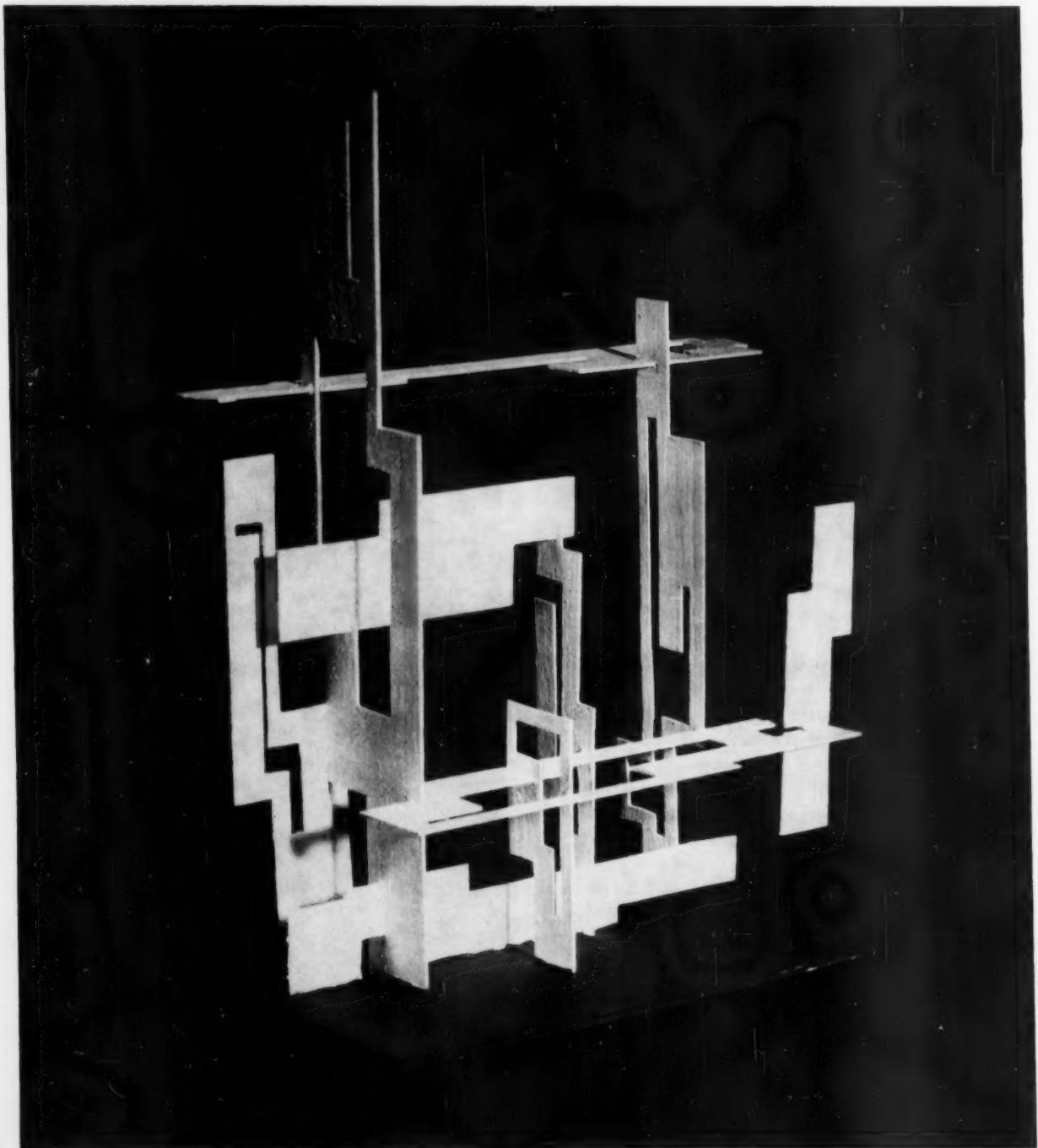
PHOTOS BY WALTER JOHNSON, JR., ASSOCIATE PROFESSOR OF ARCHITECTURE, UNIVERSITY OF ILLINOIS



construction shall be self-supporting. (4) Planar surfaces must not enclose or create volumes. (5) Planar materials must be consistent in dimension and color. (6) As many as three colors may be used, but care must be taken not to destroy the design by using too much color or colors which

are too intense. (7) No linear or solid elements may be combined with the planar materials. If the design relies primarily on the integrity of its form rather than on added decorative elements, it is usually superior. (8) Beautiful workmanship is imperative. (See examples numbered 1, 2, 3, 4.)

**2** *A space construction using planes. Students in the basic architectural design course at the University of Illinois discipline themselves to rather rigid requirements as a part of their training. Compare this with Gordin sculpture on 38.*





3 A planar construction showing individuality of concept.

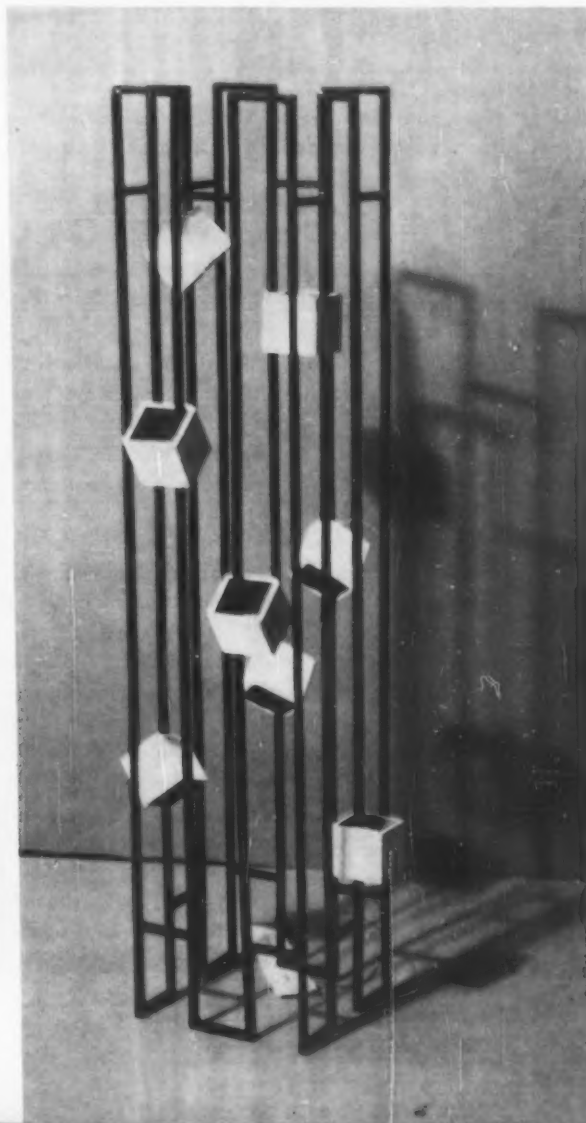
4 Limitations of problem did not prevent personal solution.



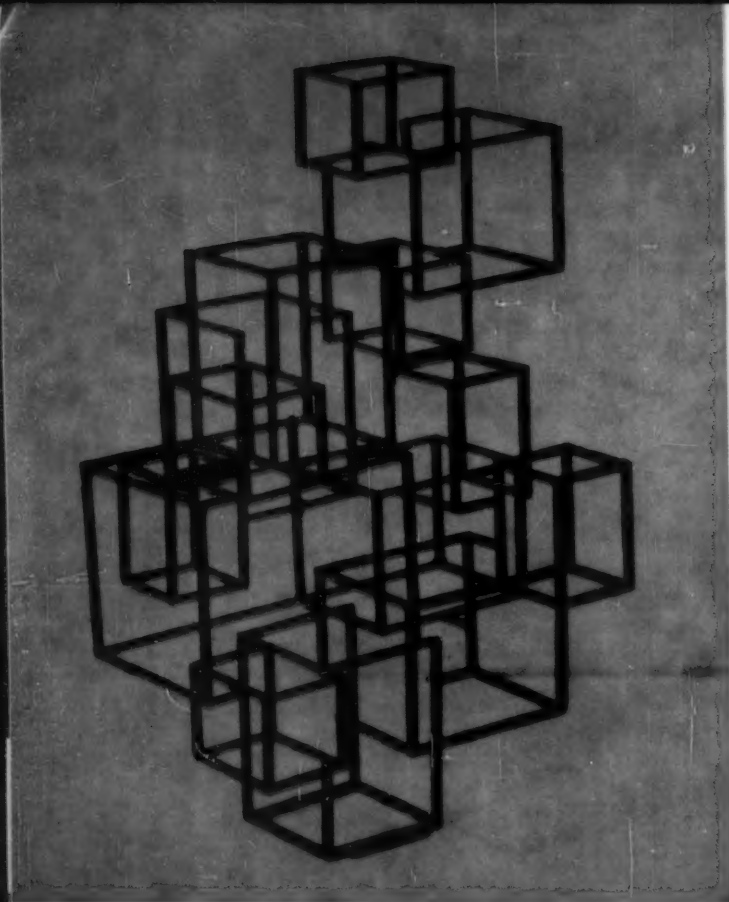
### A Space Construction Using Transparent Volumes

This problem involves defining or enclosing a volume or volumes in a symbolic way without being opaque. This means that volumes will be created and these volumes will be bounded by definite closed lines. (1) Use as many volumes as you wish—place small volumes in larger volumes, penetrate volumes with other volumes, divide larger volumes into smaller volumes, etc. **No volume may be completely opaque.** (2) The materials used may be wire, balsa wood sticks, threads, glass, plexiglass, etc. Try to use the materials to their greatest advantage structurally. Make members which are in tension out of materials which are best used in a stretched position, such as string, thread, or even rubber bands, etc. Make compression members out of materials which have their greatest strength in compression. (3) Use as many colors as you wish, but be careful not to destroy the design with color. (4) The greatest dimension shall not be over fifteen inches nor less than ten inches. (5) The model must be self-supporting. (See examples numbered 5, 6, 7.)

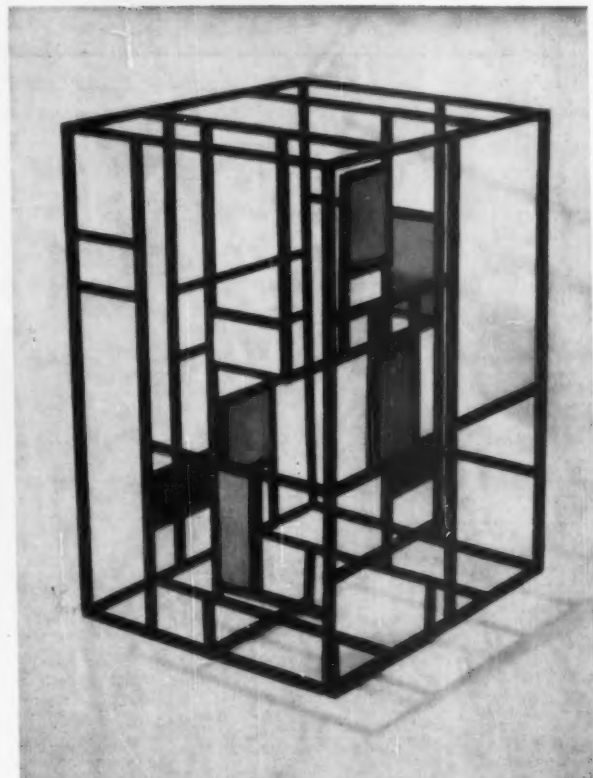
5 Space enclosure, a construction with transparent volumes.







6 A space composition based on transparent volumes related to each other. Volumes are defined by symbolic closed lines.

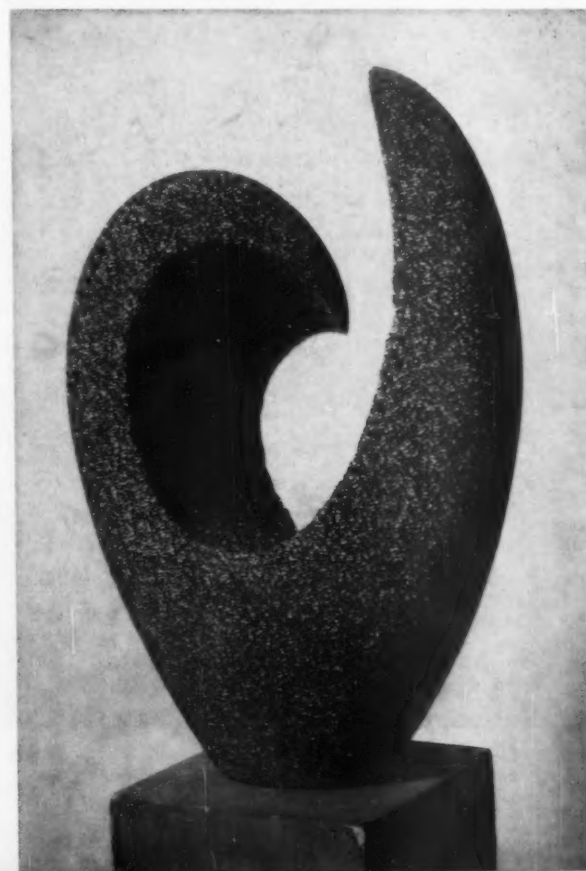


7 This three-dimensional space construction suggests an application of Mondrian's painting to a sculptural solution.

**A Nonobjective Mass Construction** Create a design using a mass material. (1) In its greatest dimension it shall be not less than ten inches nor over sixteen inches. (2) You may use (a) wood in solid block form or in glued up sections, (b) foamglass, or (c) any other suitable mass material. (3) The object shall be self-supporting. No base shall be used. (4) The design shall be consistent with the inherent qualities of the material employed. (5) While most mass objects are impressive when of a uniform color, the use of more than one color is not necessarily forbidden. (6) Refinement both in the execution and the finishing of the material and the design are important. (See example number 8, right.)

While the illustrations show some of the work done in the basic architectural design course at the University of Illinois at Urbana, this kind of activity in various forms and less rigid requirements is applicable to work from kindergarten age through high school and college. It carries over, among others, into three-dimensional work in industrial design, sculpture, architecture, and city planning.

Olaf S. Fjelde is professor of architecture, University of Illinois. The fine photographs of student work were taken by Walter Johnson, Jr., associate professor of architecture.



8 This solid nonobjective construction is made of Foamglass.



Margaret Mead, noted anthropologist, will address Pacific Arts on "Encouraging Creativity in an Age of Conformity."



Rep. Frank Thompson, Jr., New Jersey, speaks to Washington meeting of Eastern Arts on "Art and Government."

## STIMULATING CONVENTIONS PLANNED

Is your art education battery run down and your teaching sluggish? Are you running short of fuel? Do you need new bearings? Then plan for a spring tune-up at one or more of the art education conventions planned for March and April. The four regional organizations affiliated with the National Art Education Association will hold separate meetings and the National Committee on Art Education will hold its annual conference. Highlights of these five conventions follow. Complete programs available from organizations.

**Pacific Arts Association** Asilomar, on California's Monterey Peninsula, will be the scene of the Pacific Arts conference, March 31 to April 4, 1958. You may stroll around the pines, redwoods, and white sand dunes, and wet your feet in the Pacific Ocean. There will be a relaxed atmosphere in a truly artistic environment, with Dancers of India and a Little Theater production, soft music, and even a heated swimming pool, just in case. *Raw Materials for Creative Action* is the theme. Dr. Margaret Mead, noted anthropologist and educator, will give the keynote address on Encouraging Creativity in an Age of Conformity. She will also lead a panel discussion on Creative Habits and Skills Needed in Our Society, with representatives from physical science, social science, art, literature, and business.

Dr. James Quillen, dean of the school of education at Stanford, will speak on The Importance of Creativity and Individuality in Leisure Time in Our World Today, while Dr. J. P. Guilford will present his Research on Creativeness in the Sciences. There will be fifteen participation workshops, artists to demonstrate Inventive Use of Materials, and seminars on Developing the Creative Environment. National art education leaders will participate. You are invited to bring your family for an outing (baby sitting service provided) and combine a vacation with a rewarding professional experience. For further information, write Lanita Lane, publicity director, Room 30, Courthouse, Sacramento, California.

**Eastern Arts Association** Washington, our nation's capital, is an appropriate location for the Eastern Arts convention which will have the theme, *Art and Government*. The dates are March 8 to 12, with headquarters at the Hotel Statler. There will be outstanding speakers from government, art education, business, the theater, television, education departments of museums, and design fields. Representative Frank Thompson, Jr., of New Jersey, will speak on Art and Government. Balcomb Green, painter and educator, will discuss The Good and Bad in Modern Art. Other featured speakers will include Dr. T. M. Stinnett, executive secretary



*Emory Rose Wood, program chairman for the Southeastern Arts meeting, is developing program with unusual structure.*

of the National Commission on Teacher Education and Professional Standards of the National Education Association; Edward Stansbury, chief of the Exhibit Division, U.S. Information Agency; and Oliver Caldwell, assistant commissioner of education and director of international education, U.S. Office of Education. There will be discussion groups on problems of art education, and demonstration workshops in the areas of sculpture, mosaics, theater arts, creative needlework, and printing processes. Exhibits will include new visual materials, commercial exhibits, and the theme exhibition, Community and Art. There will be colorful entertainment, the convention banquet, and the usual party, with planned tours of Washington and the countryside. If you desire a complete program, write to Lillian Sweigart, Secretary, State Teachers College, Kutztown, Pennsylvania.

**Southeastern Arts Association** The Hotel Hillsboro, Tampa, Florida, will be headquarters for the Southeastern Arts convention, which opens on the evening of April 6 and continues through April 9. *Operational Creativity* will be the theme. The convention is being structured around the article on creativity in the January 1957 issue of *Industrial Design* magazine. This article reported on the annual seminars conducted by Dr. John Arnold, where he brings together psychologists, inventors, and executives at the Massachusetts Institute of Technology, to discuss creative thinking, new techniques in applying it, and the management of creative personnel. Participants, who are coming from various parts of the country, will be announced in the next issue of *School Arts*. Workshops will consider visual dis-

plays, publications, classroom creativity, research, television, relations with other areas and administrators, the adult in the community, and the professional designer. There will be special tours and social activities. For a copy of the program, write to Lucia G. Corbin, Secretary, 542C Goldsboro Road, N.E., Atlanta 7, Georgia.

**Western Arts Association** Louisville, Kentucky, will be the scene of the Western Arts convention, March 30 to April 3. Headquarters will be at the Brown and Kentucky Hotels. The theme is *The Arts and Education*. Featured speakers include James Johnson Sweeney, director of the Guggenheim Museum; Edward Stanley, NBC public service programs; and Rudolf Arnheim of Sarah Lawrence College. Seminars will include Arts and Industry, Arts in Education, Arts and Community Life, and Arts and Communication. There will be workshops and demonstrations in many crafts areas. Forums will be conducted on Crafts in American Culture, American Culture Abroad, Arts and Crafts in Education, and Community Planning. A panel on The Artist and Society will have representatives of various art fields. The Louisville Symphony will play at the Ship's Party, and the Louisville Dance Council will present ballet. There will be tours and other special features. For more details, write August Freundlich, Eastern Michigan College, Ypsilanti.

**National Committee on Art Education** The Museum of Modern Art, New York City, will be the scene of the sixteenth annual conference of the National Committee on Art Education, April 24 through April 28. The conference theme is *The Art in Art Education*. Lyman Bryson, modera-

*Victor D'Amico will address the National Committee on Art Education on subject "Coming Events Cast Their Shadows."*



DAVID E. SCHERMAN PHOTO



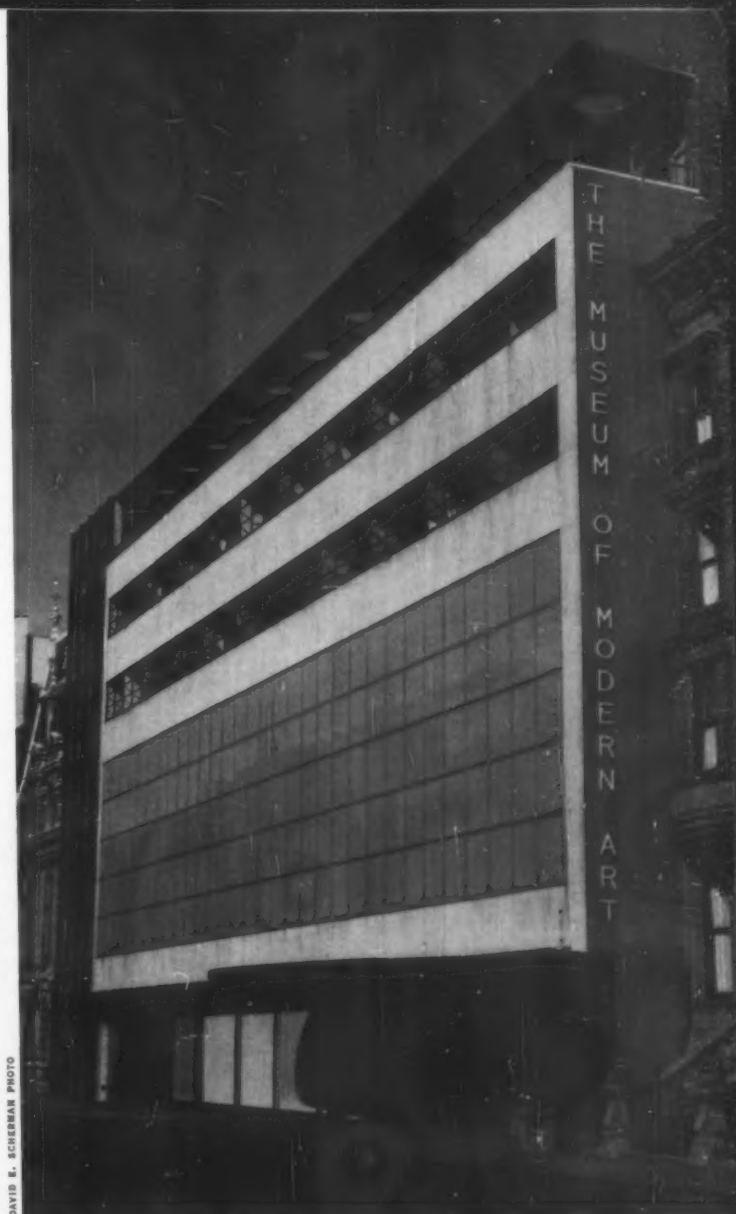
tor of the CBS radio program, *Invitation to Learning*, and the CBS television program, *Lamp Unto My Feet*, will speak on *Art—An Expanding Front*. Four discussion sessions on implications for art education of Professor Bryson's address will be led by Arthur Young, John Lembach, Frederick Logan, and Robert Iglehart. John McAndrew, professor of art at Wellesley College and director of the Farnsworth Museum, will speak on *How Wide! How Deep! An Understanding of the Arts Today*. René d'Hamoncourt, director of the Museum of Modern Art, will address the conference on *The Art in Art Education*. Victor D'Amico, director of the department of education and the People's Art Center, Museum of Modern Art, will give a reappraisal of art education in his address, *Coming Events Cast Their Shadows*.

Study sessions will include *The Role of the Consultant*, Kenneth Lansing, leader; *The Gifted Child*, Charles Cook, leader; *What Should Be the Emphasis in Teacher Training?*, August Freundlich, leader; and *The Role of Research in Art Education*, with Howard Conant as leader. There will be a series of discussions by outstanding teachers. Committee members will give special reports on their activities in other countries. These will include a report on the Children's Holiday Carnival at the United States Trade Fairs in Milan, Italy, and Barcelona, Spain; sponsored by the U.S. Department of Commerce and the Museum of Modern Art. Victor D'Amico will report on Milan, and Moreen Maser on Barcelona. Felicia Beverley will speak on her assignment as Fulbright Lecturer with the University of Karachi in Pakistan. Dorothy Leadbeater will discuss her study of Sicilian Carts as Folk Art, made in Sicily. For more details, write to Dorothy Knowles at Museum of Modern Art.

*Lyman Bryson, moderator of CBS radio and television fame, addresses New York meeting on "Art, an Expanding Front."*



DAVID L. SCHERMAN PHOTO



*The National Committee on Art Education returns to the Museum of Modern Art for its annual conference this year. Museum and city attractions offer a great deal to members.*



ALEXANDRE GEORGES PHOTO

# PAPER PLATE MASKS

WILMA ELLIS

In our high school at Palmyra, Missouri, only one class in art is taught, and here crafts are mingled with other phases of art. We try to keep expenses at a minimum and teach pupils to make use of any material at hand. Recently we made masks, using paper plates as a base. Two slashes were

made in one side and these were then lapped over and stapled to form a sort of chin. Next, we cut eyes and mouth. Newspapers were torn into bits, soaked overnight in hot water, and mixed with paste the next day to form a papier-mâché. This papier-mâché was used to form features of the face—noses, eyebrows, cheeks, chins, lips, etc. Scraps of cardboard served as ears. When the papier-mâché features had dried (in a day or two) the real fun began. The masks were painted and trimmed. Odds and ends of crepe paper, ribbon, lace, yarn, etc., were used for hats, hair, collars, and eyelashes. Chicken feathers were painted for hats, trimmings, chicken leg bands made dangly earrings, and pipestem cleaners made whiskers or flower stems. Almost anything can be used, and pupils have a chance to exercise their ingenuity and originality.

Wilma Ellis teaches art at Palmyra, Missouri High School.

*Masks made by students of Palmyra, Missouri High School. Paper plates were cut, papier-mâché and other materials added.*





PHOTOS COURTESY WAYNE STATE UNIVERSITY

# GO FLY A KITE

FREDA HARRINGTON

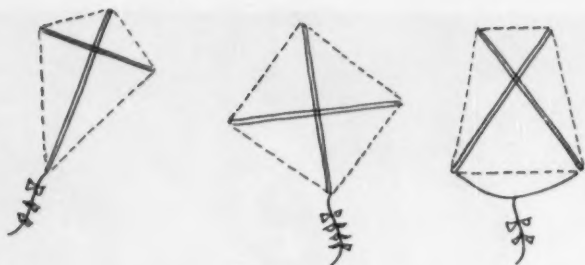
*Art education students at Wayne engineered their own kite designs in preparation for a kite workshop with children. Here are some of the basic principles of kite flying they discovered, and other suggestions.*

*Art education students of Wayne State University working on kites they have designed. When they later held a kite workshop for children, the parents asked for a similar one.*

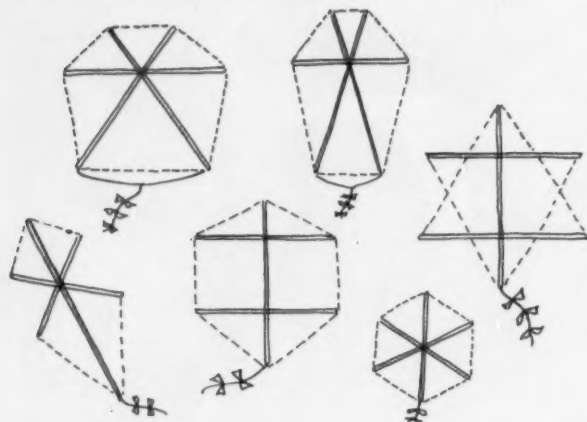
As the balmy breezes of spring replace the winter's ice and snow, children seek the out-of-doors with a renewed zest. New activities that give expression to the season become evident. Kite flying has been the top priority game in our country for many years. In Detroit, the art education students at Wayne State University work with the community by conducting workshops at the Children's Museum on Saturday mornings. By popular request the Kite workshop has been repeated several times each session with a different focus.

The aims of the workshop are many: (1) to develop the creative abilities of the groups; (2) to provide new "tools" for creative thinking by teaching new skills, processes, tech-

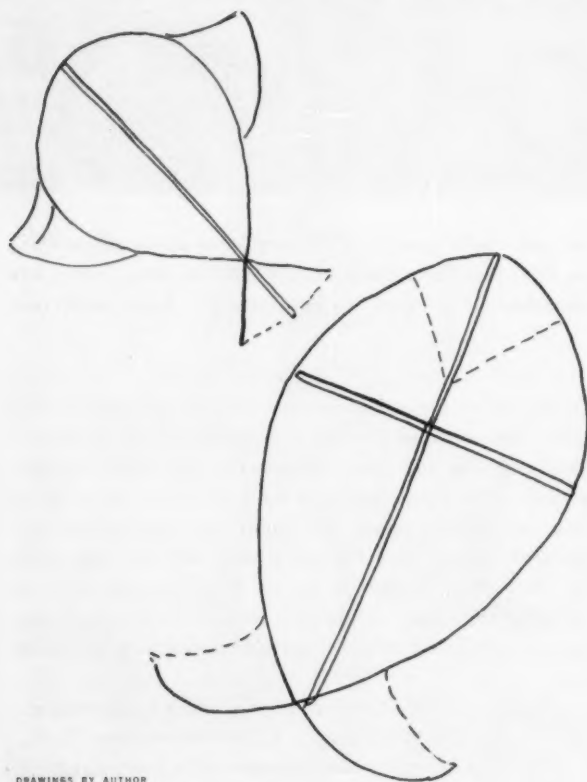




*Kites may be made with two sticks, above; three sticks, below.*



*By combining reed with sticks a greater variety is possible.*



DRAWINGS BY AUTHOR

niques, etc.; (3) to provide insight into the past and understanding of people from other lands through use of the Museum materials; (4) to learn to work together harmoniously with others of varying ages and backgrounds; (5) to encourage problem solving; (6) to develop the ability to "see" the world around us; (7) to develop taste and discrimination. In order to be cognizant of the scope involved, the art education students explore the problem through class activities, research, and experimentation. We should like to pass on to you some of our experiences.

A search through the library and the museums brought to light many interesting facts. The kite is by no means a new idea; historians think it was invented between 400 and 300 B.C. by a Greek, but the Chinese claim that one of their generals invented it in 260 B.C. for use in war. Although kite flying in America and Europe is thought of as a sport, in various other countries it is used for religious ceremonies and festivals. Kites have been employed in the aid of science. Benjamin Franklin used them in his well-known studies of electricity; the weather bureau used a tetrahedral kite invented by Alexander Graham Bell until 1930. Kites have been used to fly cords over rivers, then heavier lines were pulled across to start construction of bridges. Kites have been used as recently as World War II to aid the military observers.

To understand the principles involved in making a kite fly involved a study of physics. This, in brief, summarizes our findings. The kite flies because of the balance of three opposing forces, the wind forcing the kite up, gravity pulling it down, and the operator keeping the two forces in balance. The operator should strive to keep the kite at approximately a 45-degree angle. If the kite becomes parallel to the ground it has less surface against the wind and seems to float, then begins to fall from the pull of gravity. The tail of the kite helps to keep the bottom of the kite at the bottom by acting as a balance. It is necessary to experiment with the length of the tail. Start with a long tail and cut to the length that gives the best results.

By studying the kites from many lands loaned to us by the Children's Museum we realized the many possibilities for creating unusual shapes and designs as well as becoming familiar with the customs, native materials, craftsmanship, and techniques of other cultures. Many ingenious methods have been employed in making a wide variety of shapes. We are all familiar with the two-stick kites. With the addition of one or more sticks or a curved piece many more shapes are possible.

Our next problem was to find available sources of materials. Labor costs involved in producing thin strips of wood were prohibitive. However, we found that thin wood strips could be obtained at a nominal cost by purchasing short ends of wood or bamboo shades at a store engaged in this business. Some students used old bamboo poles by splitting them, others had discarded bamboo shades, still others used thin straight twigs as well as pliable twigs which were found in the vacant lots. Reeds generally used for making baskets

afforded much additional incentive for creativity. Some of the combinations for arranging sticks are shown here. Some kites required large cover papers, some needed a smaller and more fragile type. Many kinds of wrapping paper were secured from a variety of stores, cleaners' bags were large, tough, and lightweight, newspapers made interesting backgrounds, some tissue papers and gift wrapping papers expressed the design, and thin tightly woven materials were excellent.

Further expression was obtained by experimentation in surfacing the cover paper. The kites from Thailand and India were decorated by intricate appliqué of colored tissue papers, those from China were block printed, others were dyed. We decided to experiment with our available materials. Unusual results were obtained by using crayons in many ways such as scratching, using crayons as a resist to dye or paint, melting crayons and using them as paint, and many other techniques. Printing with potatoes, carrots, sticks, sponges and any other article with an interesting shape or texture was effective. Paper batik or cloth batik experiments proved fruitful. Some students appliquéd thin colored papers while others experimented with cutting holes in the paper and replacing with cellophane. The transparency held the color effect when the kites were in flight. Paint used in a variety of ways and mixed with other media was exciting. Some papers were surfaced by putting them in a large pan of water on which oil paints were floated. Food coloring and household bluing rounded out the experiment.

After the kites were assembled, the tails were chosen to become a part of the design rather than an afterthought. Scraps of colored cloth, bits of yarns, thin tongue depressors, pieces of cardboard and others added the needed balance for flying; colors and shapes were made to complete the design.

All kites do not fly in this manner. The Japanese hold a "Boys" festival on May 5 at which time every house flies a kite for each boy in the family. These are kept aloft by a bamboo pole. Each carp has an opening in the mouth area held open by a piece of bamboo and the tail fins are not secured to allow the air to flow through. These kites are gaily decorated. Since many of the children who attend the workshops are very young we decided to experiment with this type also. Again exploration was in order. By cutting two "sides" of a fish or any other shape, gluing the edges together, decorating both sides and putting a small cardboard ring in the mouth the "carp" kite was completed.

Equipped with a great deal of information, a wealth of ideas to encourage creative kite making, many kites of varied designs, and kites of peoples from other lands made available by the Children's Museum, art education students acted as workshop leaders for groups of children of a variety

of ages and backgrounds. Needless to say the children were excited and the parents pleased—so pleased that an adult group was started at their request to be held at the University during the children's stay at the Museum.

Freda Harrington is assistant professor of art education, Wayne State University, College of Education, at Detroit.

The next article, by Virginia Peirce Lehman, deals with the designing and making of kites by seventh grade classes at Weslaco, Texas. Activity resulted in a kite-flying contest.



*Physics helped students solve some of engineering problems.*

PHOTOS COURTESY WAYNE STATE UNIVERSITY



*Right, kites designed and made by art education students at Wayne State University utilized many materials and methods.*



VIRGINIA PEIRCE LEHMAN



*Red Horse, left, and Dragon Flyer, right, were among the popular designs. A kite-flying contest climaxed project.*

## We made kites in the seventh grade



Two seventh grade classes of the Weslaco, Texas junior high school planned kites as a project in their study of design and color. Each of the eighty-six students designed a kite, painting it in tempera on newsprint, although some of the kites were not actually constructed. In many cases, several students worked together in groups, engineering, decorating, and flying one of the kites designed by a member of the group. They worked progressively well, and with enthusiasm. Good design, well-chosen colors, imagination, originality, and careful workmanship were stressed. So, when the teacher said, "Go fly a kite," that is just what the students did.

Virginia Peirce Lehman teaches art at Weslaco High School, Weslaco, Texas. The preceding article, by Freda Harrington, includes much helpful information on engineering principles.

*Sun God, left, was the highest flying kite in the contest.*



JULIA DERRICKSON

*A classroom teacher pays a wonderful tribute to art as she discusses the way it is coordinated with her sixth grade social studies program. Unless art is kept creative no correlation actually takes place.*

## CREATIVE ART AND SOCIAL STUDIES

Each teacher has a dream of a Utopia for a classroom. Never have I more closely approached this Utopia of my dreams than during art experiences. Often watching my classes at work, I have thought "This is it." These are times when rapport between teacher and pupils is perfect. Times when truly the teacher is a natural in the role of friend, counselor, guide, and helper. A time when all the arts of good living are being practiced. Sharing, helping, working in groups or independently, using respectfully all the freedom needed, and creating from the endless resources of their imagination things that please and delight them—a time when faces beam with interest and excitement.

In the sixth grade, art work stems so naturally from our wide interests. Sometimes it is masks, costumes, properties

and backdrops for the dramatization of a loved piece of literature. There are invitations and programs to decorate when we entertain. Again a portfolio, a news scrapbook, a social studies notebook need a decoration. Another time we paint a mural or make a movie to record our impressions, thoughts and feelings after studying in some area. Interest in a shadow play, stimulated during a study of China, leads to the making of a modern version of an old Chinese art. Sometimes it's fun to record ourselves on a field trip. All these ideas can be executed in any chosen media in a purely creative manner if the ideas stem from a wealth of knowledge and impressions clearly understood by the child. It is easy to create if one understands what he is trying to say. One copies when unsure. Perhaps an art experience at the end

*Sixth grade students of the Milford, Delaware Elementary School illustrated United Nations activities in this project.*



of a piece of work is more revealing than a true-false test. Here are a few quotations from a summary of the year's work written by the pupils.

"When time came to plan for our part of the Christmas assembly program we made up a three-act play on Mexico. In art class we made and decorated a pinata. We planned costumes and made scenery. In music periods we learned a song and a dance of Mexico. All of these were used in our program. When our notes and picture collections were finished we made and decorated covers for them. We used motifs suggested by the things we'd learned about the United Nations.

"Another activity was the painting of a large mural showing the different good things done all over the world by the United Nations. A chairman with a committee of workers was chosen to paint the scenes showing the different United Nations committees at work. The medium for painting the mural was tempera paint. We painted on a heavy piece of wallboard. After we proudly hung our mural we chose three teams to tell about the mural. Each person in our room had a part in painting the mural and each had a telling part. We think we had a good 'all jelled together' learning experience."

"During the school year we looked forward to our bus trip to Mt. Vernon and Washington. Several weeks before our trip we started gathering information about the things we expected to see. We also collected many pictures. We wrote letters for information. Many valuable booklets were received. A letter was written to the Ladies Association of Mt. Vernon to find out about a guide. We made a reserva-

tion for our dinner by writing a restaurant at Annapolis. Our Senators and Representative gave us an appointment by a letter to meet us at the rotunda of the Capitol. We visited Mt. Vernon, Lincoln Memorial, the Capitol, the Senate Office Building, the Archives, and the Congressional Library. We kept notes about the trip. After we came home we finished our notebooks. In art class we decorated covers for them. We used tempera paint, water colors, pen and ink, cut paper and colored pencils. Our motifs were suggested from things we had seen."

"We wanted to put down (in picture form) some ideas and impressions gathered on the trip. A few worked their ideas into designs. We all wrote titles for our pictures. Some of them were 'Awakening on the Day of Our Trip,' 'The Beautiful Woods,' 'The Bridge Across the Chesapeake,' 'Washington's Bedroom,' 'Ourselves on the Bus,' and 'Waiting for the Bus'."

These records speak for themselves. The good things that happened are innumerable. Success in one area begets success in another because of the confidence gained in oneself. Here were opportunities for all. The offerings of art loomed large. This thought is good to keep ever before us. In art work process is so often much more important than product. When the work is creative, when the children have worked happily, when they learn by critical analysis of own efforts—and when they are pleased and proud of their accomplishment—truly do we have the measuring stick that points up amount of desirable child growth and development.

Julia Derrickson teaches sixth grade at Milford, Delaware.

*There were all kinds of art activities, before and after trip to Washington. Art can be correlated and remain creative.*





Virginia Young, seventh grade student at Whittlesey Avenue School, made her lion in the manner described by author.

MARGARET MICHAEL MCGUIRE

## SCRATCHING THROUGH TEMPERA

Children at all levels enjoy scratching a picture by using a pointed object on a crayoned surface. Under the top layer of dark crayon or ink lie the bright colors which shine through brilliantly as the top surface is scratched away. Excitement and enthusiasm are displayed by the children as they watch the hidden colors appear magically under their own slight efforts.

Here is a new approach to this often used technique: First the paper is colored with waxy crayons, the colors making random forms but always meeting. Crayons, of course, are applied heavily to provide a waxy surface. All colors may be used with the exception of black and the crayon which corresponds to the color of tempera chosen. On top of this crayoned surface is applied powdered tempera which is rubbed into the crayon with a dry brush. This will cover the waxy surface which without the powder resists

liquid tempera. Liquid tempera, identical in color to the powder, is now applied. When all crayoned parts are hidden the paper is allowed to dry. Next a preplanned design or picture is drawn on the dry paper and scratching begins with any pointed object—pen point, knife, razor blade, etc. If the tempera chosen is a light color, the objects of the picture may be accented and shaded with black crayon lines. In addition to producing a smooth, even scratching surface this method permits the use of any color—even white or yellow to top the first layer of crayon. We found this an exciting new advantage over the old approach which necessitated the use of black crayon or ink to hide the colors of the first layer.

Author teaches elementary art at Wallingford, Connecticut.



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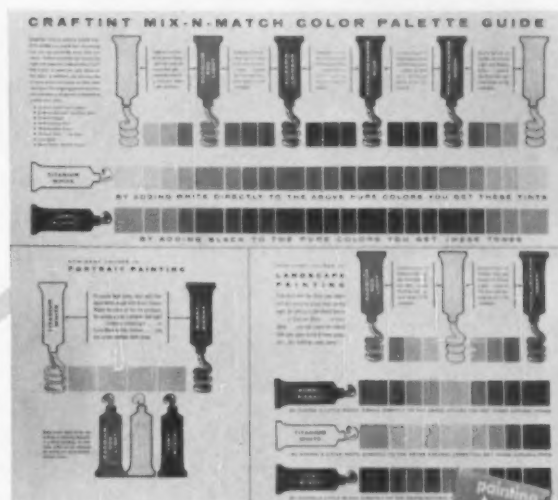
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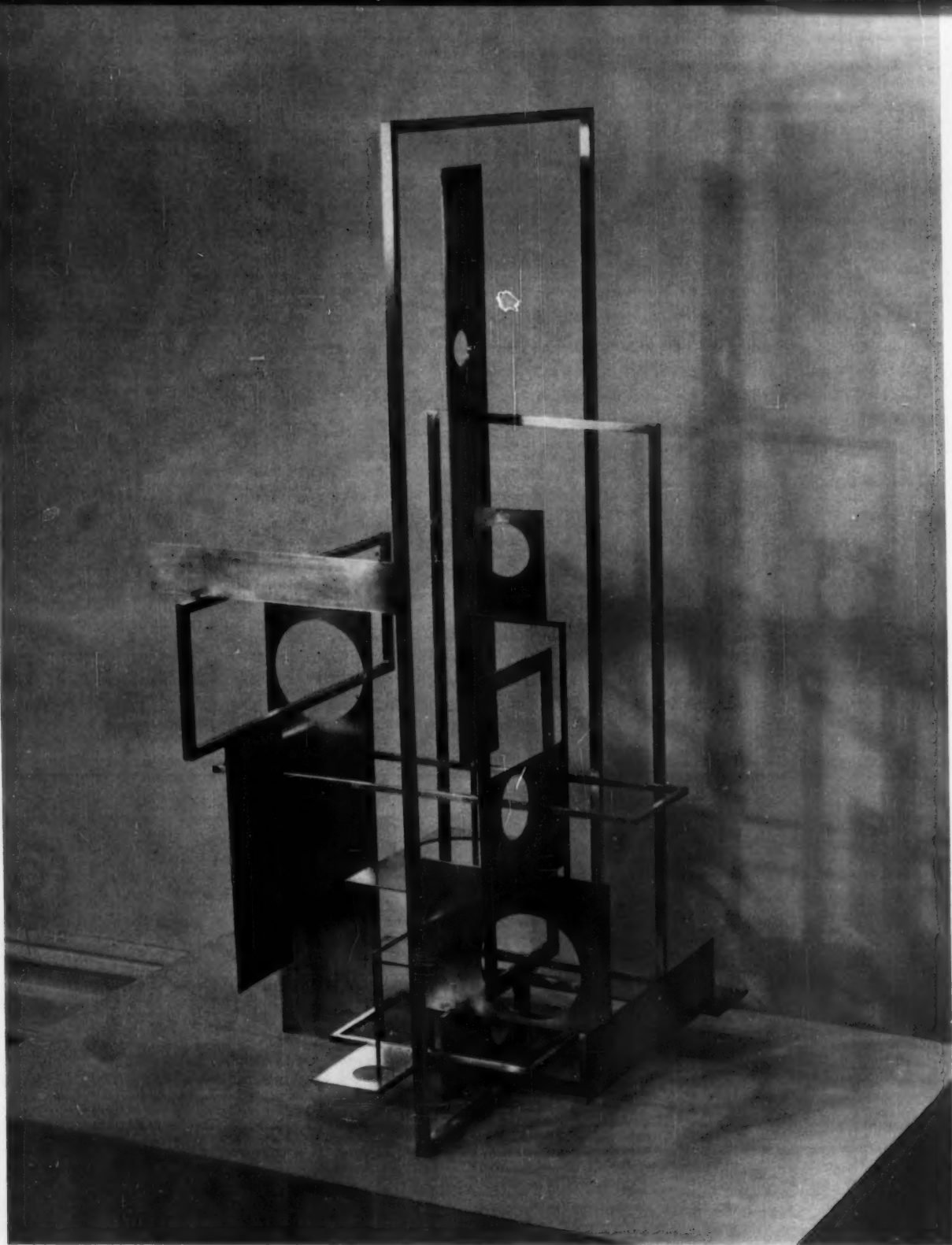
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*"No. Nine," a sculptural construction by Sidney Gordin. Forty inches in height, the sculpture was made of brass and silver.*

## SIDNEY GORDIN, IMAGINATION IN PURITY



## HALE A. WOODRUFF

"No. Nine," a sculpture by Sidney Gordin, might immediately and superficially be looked upon as an intellectually contrived construction, cold and even ruthless, as the silver and brass used in its execution. The rigidity of the rectilinear forms, restricted to the vertical and horizontal in their placement and relieved only by the circular openings, is strongly reminiscent of Mondrian. Yet, while Gordin most certainly was aware of the art of this master, he belongs more logically to that group of constructivist sculptors engaged in the development of new forms and styles of expression in the world of three-dimensionality. And, recalling the words of Braque, that art is the "establishment of certain limitations," Gordin's limitations lie in the pure, geometric form. Such a limitation may suggest, mistakenly, a restriction; a restriction on freedom of expression by the sculptor and a restriction on freedom of interpretation by the viewer.

Let it be remembered that freedom is a state of mind, an attitude, as much as it is physical. For within the restricted geometry of Gordin, devoid as it is of the flamboyant and elusive quality of the so-called free form, a wide range of freedom has been used in his choices of the dimensions and shapes of the forms, along with his imaginative deployment of these forms in space. Perhaps the real freedom here is that which permits the viewer to travel an endless yet ever-changing and delightful visual voyage, in and out, up, down and around and through: The eye meets a plane here, is then deflected in another direction, moves through a circular aperture, is led back, always encountering new and fresh visual situations.

In any consideration of contemporary sculpture such as "No. Nine," it is well to note that it has been released: released from its former traditional concepts as to space, material, subject, function and meaning. One particular aspect of this release is its fluid, dynamic, even upward movement. It is no longer "earthbound" as was the sculpture of earlier times, especially the Egyptian and, more recently, certain primitive works. It is a total, integral whole as is all true sculpture, to be sure, yet as contemporary sculpture, it implies all that our contemporary world suggests as regards the variability of space, meaning, and interpretation.

It is well to note also that, historically, painting derived largely from sculpture; that particularly in certain stages in the development of Western Art, painting leaned much upon sculpture, as in the rendering of a figure on a flat surface to resemble a three-dimensional form by the use of light and shade (*Chiaroscuro*). And some have contended that, originally, sculpture had its earliest beginnings as a part of or as an embellishment of architecture. Without debating the validity of this statement, we do know that today, conversely, sculpture owes a great deal to painting. It is the opinion of this writer that without the important revolutionary, even anarchistic, developments in painting over the last 75

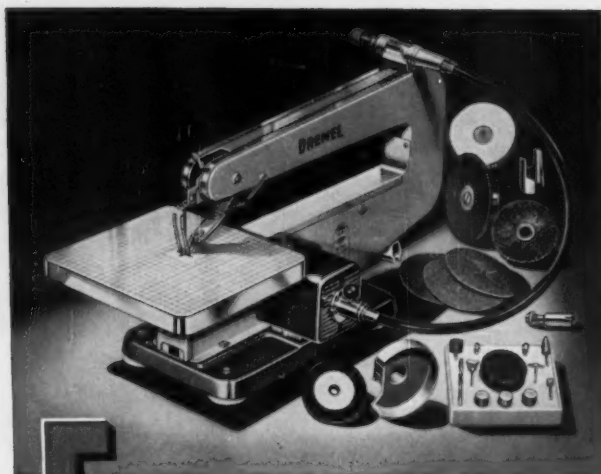
years, sculpture would not be as vital an art form as we now know it. And by the same token, it is difficult to believe that modern trends in architecture would be what they are without the modern sculptor—and painter as well, although men like Wright, Le Corbusier and others were independent and unique pioneers in the field. They stand alone in their own right.

Constructivist-sculpture such as Sidney Gordin's "No. Nine" can be a source of great value to the present-day art teacher, for it is true that many classroom activities provided by the art teacher today owe their origins to modern forms of sculptural expression. Too often, however, the art teacher is chiefly concerned with the "activity" and this at the expense of a real concern for quality, insight and meaningfulness. Quality is here referred to as the highest possible level of expression and statement of which the pupil or student is capable. It should not be confused with craftsmanship, since craft can be acquired without quality of expression. Stress should be placed on the development of sensitive choice making and selectivity. Insight into esthetic significances should be one of the aims of any critical evaluations attendant to the activity or experience, and its meaning should be brought to a level of awareness in the light of the role it may play in the life of the student. In three-dimensional work the "anatomy" of *all* construction, the esthetic and structural relationship of the parts as they contribute to the total expression, both visual and functional, should also form the background against which such activities take place.

Today much emphasis is placed on the student's "having fun" in his art experiences. This is certainly desirable but it must be remembered that not all artistic growth and learning occur only in an atmosphere of "fun," as the term is now generally understood. All art activities can and should be exciting, challenging, engaging and rewarding. Very often things which are only fun, while interesting at the moment, may be regarded as inconsequential with no lasting meaning or substance and are soon forgotten. As teachers we must continue to realize that real achievement in art results from seriousness of purpose on the part of the student as he works in an atmosphere that is conducive, pleasant, indeed happy. Yet at times the student may find that the accomplishment of his aims may even require a bit of agonizing hard work. This he will welcome if his end results are rewarding and enriching. We must never underestimate him on this point.

Hale A. Woodruff, who edits this feature regularly, is a popular professor of art education at New York University.

# understanding art



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#### ITEMS OF INTEREST *Continued*

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**Color Slides** Two sets of colored slides were made at the N.A.E.A. Convention in Los Angeles last spring that will be of interest to many readers. One set of 36 slides, 2" x 2", was made from the Convention theme exhibit, Art and the Adolescent, designed by William Enking of Pasadena City College assisted by a committee of seven from schools and colleges in the Los Angeles area. A second series of 30 slides, 2" x 2", shows the commercial exhibits at the Convention. These exhibits created considerable interest and excitement. Sister Mary Corita, I.H.M., was chairman of the committee which designed and planned them. For more information about previewing and purchase of these and many other subjects of interest to art teachers, please write to the person who takes the pictures and makes the slides, Dr. Konrad Prothmann, 2378 Soper Ave., Baldwin, Long Island, New York.



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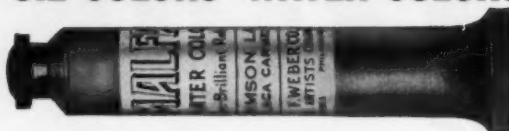


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## ITEMS OF INTEREST *Continued*

**Honored** His Holiness, Pope Pius XII, has named James J. Shea, President of Milton Bradley Company, to membership in the distinguished association of Master Knights of the Sovereign Military Order of Malta. Mr. Shea is one of six laymen from the Diocese of Springfield to receive this high honor. The principal objects of the Association of the Knights of Malta are to promote the interest and welfare of the illiterate, sick and poor; to cooperate with agencies or institutions promoting interest and welfare of such unfortunate persons; to advance and promote educational, religious and charitable objects.

**Ceramics Exhibit** Ceramic Leagues, Inc. of Newark, N. J., has completed plans to conduct a professional Ceramic Exhibit, as a new feature of their Eastern Ceramic Hobby Show to be held in Asbury Park, N. J., May 8-11, 1958. The members of Leagues felt that a great service will be rendered the industry at large as well as the studio owners and teachers throughout the country by providing exhibition space for professionals to display their work. Applications for rules and entry forms will be available shortly. Those desiring to reserve space should write immediately to Middleton Ceramic Studio, 519 Rutgers Ave., Hillside, N. J., Chairman of Professional Ceramic Exhibit. Forms will be mailed to all applying as soon as possible.

**Ceramic Material** A new product has been developed which, according to the manufacturer, eliminates bisque firing of greenware before glazing. Called Scotch Primer, it is applied to the greenware before glazing to insure against pinholes, bubbling or crawling during the glaze firing. Available in four ounce, pints and gallons from Re-Ward Ceramic Colors, Inc., 1985 Firestone Blvd., Los Angeles 1, Calif. Write to the manufacturer for more information about Scotch Primer and their complete line of ceramic colors and glazes.



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## ITEMS OF INTEREST *Continued*

**Income Tax Guide** April 15, as usual, is the deadline for the filing of federal income tax returns. This task should be simpler this year, especially for teachers who itemize their expenses, thanks to a new book by Madaline Kinter Remmlein, assistant director of the NEA Research Division. "Teacher's Federal Income Tax Guide" is now available for \$2. Publisher is Channel Press, Great Neck, N.Y. This 1958 edition was written by Dr. Remmlein, an attorney as well as a former teacher, to help teachers make out their 1957 income tax returns. She goes into such subjects as royalties, summer school expenses, and educational travel, as well as the customary tax information on rents, dividends, and charitable donations.



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**New Art Films** Preview and rental prints are now available of the new Child Art and Nature series of art films recently released by Bailey Films. Produced at the University of Wisconsin by two art educators, this series consists of three short films entitled Birds and Etching, Insects and Painting, and Weeds and Mosaics. The films are designed to indicate the significance of nature as a source of inspiration for child art. They provide the audience with close examinations of many objects in nature which are a part of the child's environment, and show examples of children's interpretations using inexpensive art materials. Each film runs for 5 minutes in color and sound. For more details, please write Bailey Films, Inc., 6509 De Longpre Ave., Hollywood 28, Calif.

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## LETTERS

**What to Do in Early Grades** A New York art teacher in the elementary grades writes: "There are a few classroom teachers who feel that art should be taught by 'showing how'; put your 'ideas' on the board, constantly showing how. They think the end result is the whole thing—you know, something pretty and cute, so the parents can see how well Johnnie is doing. Coming in contact with so many who feel this way, it is difficult to maintain the balance that I need. You go so long, knowing that what you are doing is right, yet needing assurance once in a while. Please, in a nutshell, tell me what I should do in the first and second grades. What should I give them; actually any specific instruction? I introduce materials and let them experiment; but because of a silent pressure I find myself giving too many suggestions, trying too hard, pushing the little ones too much."

This is a big order, especially since you would like it in a nutshell. Often young children have had very little experience with any given material or technique, and there is no law against showing them some ways the material may be used. The eternal problem is how to show children anything without having them attempt to ape and duplicate what they have seen. If the children show a need for some help and a desire to receive it, give it to them, but be careful that you do not give them one right, complete answer. It is often better to show many different ways and not leave them with any notion that you favor a certain method over the others. Always you should make it clear that there are other ways and that you would be glad to have them invent new ways. As children show ingenuity in using materials, why not call it to the attention of the class?

Of course, your major problem is that you have some classroom teachers who do not understand the basic purposes and methods of art education. What would really help would be for you to have some workshops for these teachers where they can get their own hands into the material, and where you can slip in a little philosophy on the side. If they are sincerely anxious to be better teachers, they should welcome the opportunity for such a workshop if you can arrange a time that is not too inconvenient. If they are not professionally alert, you wouldn't get very far with them, even if you had the principal hold them while you poured it in. Many of these teachers would benefit if they would stay in the room with the children and participate actively in the activity, instead of using the time for a quick smoke or for doing some paper work.

To bolster your faith, you need to feel the support that comes through meeting other art teachers and sharing experiences with them. That is why you should try to get away to attend one of the art conventions scheduled for this spring. You could not possibly come away from such a conference and still feel that you are striving alone.

Dr. Julia Schwartz is associate professor, Arts Education Department, Florida State University, Tallahassee, Florida.

**How a Parent Judges His Child's Art** How a parent judges his child's art efforts is apt to affect what the child does in his art work not only at home but also at school. If the art and classroom teachers could identify something of the parent's child-art-values they would be in better position to work in the teaching situation . . . with both child and parent. So hypothesized eight students in an art education class\* as they set out, by experimentation, to devise a way of finding out the nature of parental reactions to their children's art expressions. The report made on this page concerns only one of the eight pilot studies designed to explore the problem area of identifying such parental reactions. Exploratory stage of the study notwithstanding, the problem under investigation is of enough significance to beginning and experienced teachers as to merit reference to it here.

The purpose of this phase of the study was to discover the reactions of parents to the color and figure drawing aspects of their children's pictorial art products. Entire groups of parents of selected classrooms of children were contacted. Specific information sought included: 1. *Do parents judge according to absolute criteria or standards?* (meaning rigid bounds which do not allow freedom of expression according to individual potentialities) 2. *Do parents judge according to relative developmental criteria?* (meaning flexible standards the use of which permit individuality depending upon (a) changes which are natural as all children grow and develop and (b) variation found among particular children on any developmental level), and 3. *Do parents encourage or discourage their children's art expression according to relative developmental criteria?*

A short and simple questionnaire was designed consisting of statements to be checked if the parent agreed with the idea stated and spaces where free reactions could be written by him. One part deals with the child's use of color, another part with his figure drawing, and the last with the matter of encouraging or discouraging the child in the kind of art expressions he is producing.

A picture in a color medium was secured from each child during the first week in November. It was selected by the child and the teacher from among those done during that week. The idea of the picture concerned the child as "Here I am at home (at school or on Saturday) doing the thing that I like most to do." The questionnaire and the picture the child had made were sent home with the request that parents study the art effort, fill in the questionnaire, and return both to the teacher. The pilot study reported here concerns questionnaire data from two classrooms. There were twenty-seven from Teacher X and eighteen from

## beginning teacher

Teacher Y, both teachers having classes of intermediate grade level children.

The largest group of parents consisted of those who judge the color and figure drawing aspects of their children's art expressions in terms of relative developmental criteria and who encourage them in working in this manner: 49% over-all, 56% in Teacher X's grade and 39% in Teacher Y's grade. It appears that Teacher Y has a different kind of parent art education task than Teacher X. Three-fifths of Teacher Y's parents, as opposed to two-fifths of Teacher X's parents, need to be helped to understand and accept developmental child art. The next largest group of parents were those who judge their children's art expression in terms of developmental criteria but who neither encourage or discourage them (seeming to be indifferent) in working in this manner: 16% over-all, 15% in Teacher X's grade and 16% in Teacher Y's grade. Almost as large a group as the one just referred to consisted of those parents who judge their children's art in terms of developmental criteria but who discourage them in this direction: 14% over-all, 11% in Teacher X's grade and 16% in Teacher Y's grade. Teacher Y's greater parent art education task as opposed to that of Teacher X is thus further delineated.

Value criteria of 11% of the parents in each grade could not be ascertained due to vague or contradictory statements written in or items left unchecked. Follow-up interviews by teachers could be carried through with these parents.

This pilot study tends to indicate that it is possible and not too difficult for art and classroom teachers to ascertain values parents hold concerning art education and their children. It also gives indication of a real need for parent education in developmental child art. In view of the great hue and cry going up currently for more science and mathematics in school programs it becomes more urgent than ever to work with parents in helping them to see not only the science and mathematics but the over-all needs of children in our society. This means including developmental art in good school programs for boys and girls.

\*Ardis Bourland, Fort Lauderdale, Florida; Lila Brouillette, Port St. Joe, Florida; Bill Dodd, Atlanta, Georgia; Bill Edwards, Richayville, Pennsylvania; Margaret Miller, Miami, Florida; Carolyn Grumbly, Stuart, Florida; Emma Rumbley, Sanford, Florida; and Betty Simon, Jacksonville, Florida. Florida State University, Tallahassee, Florida. Julia Schwartz, instructor.

Editor's note: Because the attitudes of parents influence children greatly, more of our writing should be directed to them. Viktor Lowenfeld's book, *Your Child and His Art*, a pioneering effort in this field, is published by Macmillan.



## ART FILMS

Last month we were discussing the new catalog of Rembrandt Films, 13 East Thirty-seventh Street, New York 16. Under the heading of "The Golden Age," there are seven films, each one a complete coverage of a Flemish painter, ranging from Jan van Eyck to Pieter Brueghel. Not only are these a beautiful coverage of the art of the period but they are also a fascinating listening experience. The narration is impeccably done with background music of Flemish composers of the same period. These films deal with paintings seldom seen in art films. Each painting dealt with comes through to us as a complete work. This in itself marks a high level of quality that makes these films good for art history and adult programs. With each film in this series complete in itself, all seven give us a fine coverage of the fifteenth and seventeenth century painting in the North.

Listed also by Rembrandt Films is "The Dancer's World," with Martha Graham and her company. To see this group work on the basic techniques of modern dance, as they are woven into a work of art by Miss Graham, is exciting. I've been looking for a dance film, especially since seeing Omnibus present the choreography of Agnes D'Mille and her techniques. I am sure our understanding of the way dancers create techniques used in communication through dance will be enhanced by this film. It seems that any opportunity that we have to learn and see other forms of expression in communication are all to the good, assisting our students to gain a broader knowledge of art.

Bailey Films provides a short film, "Make a Movie Without a Camera," which gives information on the making of such films as Fiddle de Dee and other direct-painting-on-film movies. This very short film should be helpful to those experimenting in this new area.

Thomas Larkin, who reviews art films for our readers, is assistant professor in art and art education, University of Michigan. Address: 143 College of Architecture and Design, University of Michigan, Ann Arbor.

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**SAY YOU SAW IT IN SCHOOL ARTS**

EDMUND. B. FELDMAN

Dr. Edmund B. Feldman is coordinator for the art education program at Carnegie Institute of Technology, Pittsburgh.

These days when scientific mastery is much in our minds, it is well to remember that artists have always been involved in scientific speculation. I do not think it is an accident that the character of space in painting changes at the same time that Newtonian physics begins to be supplanted by Einsteinian physics. The most modern developments in thought are not only reflected in art, but are very likely initiated by art. This proposition is difficult to illustrate, except in the career of da Vinci. In the new volume of his treatise on painting, called **The Art of Painting** (Philosophical Library, New York, 1957), Price \$4.50, the man of science and the man of sensibility are seen happily combined. Not written as a book, we have a collection of short chapters, apparently the notes taken down by a student or students on a multitude of subjects from proportion and anatomy to color and aerial perspective.

In Leonardo we have an essentially Aristotelian mind. Even when offering advice about the painterly representation of some dramatic or emotionally charged situation, he remains the detached observer, carefully gathering and classifying his data. He writes a short chapter called "Of the Attitudes of Bystanders at some remarkable Event," and precisely describes the degree and kind of expression and gesture for the figures represented. Even at this distance, and with our modern conceptions of psychology, the authority of the man is impressive. Many of the artistic problems dealt with in the treatise are not of much concern to contemporary painters and students. For example, when drawing from the model, he says the eye of the artist and the eye of the model ought to be on the same level. We feel free, of course, to vary the angle of sight as we please, and indeed, to use multiple points of view. However, the book is valuable as a guide to the attitude of Renaissance man toward observation, toward craftsmanship, toward the role of intelligence in the practice of art.

Fritz Mendax has written an unusual and really humorous volume clothed in the mantle of scholarship, **Art Fakes and Forgeries** (Philosophical Library, New York, 1956), Price \$6.00. Written virtually in novelist's style, with long passages of very amusing but dubious dialogue, it is an informal history of the hoaxes and deceptions which have been practiced in order to separate ambitious collectors from their money. He goes back to the ancient world for his stories (very likely Cain tried to palm off a fake Vermeer on Abel) and mentions some of the artistic titans whose names were besmirched by the hint of forgery: Michelangelo, del Sarto, Durer, Rubens, et al. He has a long and not very reliable chapter of the trade in holy relics and sacred remains. By and large, the book is a testament to the spirit of larceny and fraud which has always operated in the art

## new teaching aids

market. The artist will read it with ironic amusement because he secretly resents, I think, the arbitrary way in which artistic reputations and dollar values are manipulated by what appear to be conspiracies of critics, scholars, and gallery proprietors. I understand Noel Coward's recent play, "Nude with Violin," was on a similar theme. At any rate, for the living artist, who approaches his work with a virtually religious dedication, the huge sums involved in the trading of antique works of mediocre quality are depressing indeed.

Carl Reed, who is Associate Art Supervisor in the New York State Department of Education, offers a new volume, **Early Adolescent Art Education** (Chas. A. Bennett Co., Inc., Peoria, Ill.), Price \$4.80. I have mentioned earlier in these pages, in connection with a volume by Gaitskill, that this area demands continuous study since it is critical for the child or youth, and critical for art education which must successfully survive the waning of childhood precocity in order to make a contribution at the high school level. The new interest in education will be felt chiefly at the senior high school level, I think, and this level depends on a strong junior high art program. I should like to praise the Reed book for the high quality of its illustrations which show that the taste and standards of the author are set high. The writing is very readable, pleasantly conversational in places, and well spiced with anecdotes. One senses that Mr. Reed knows the adolescent well and that he has been able to meet him on his own terms—a difficult feat for any adult. His chapter on three-dimensional design is very good and moves logically into a discussion of industrial design. A general conclusion about the volume would have to note that it contains no essentially new ideas; it is rather a well organized and excellently presented summary of existing thought with an abundance of practical suggestions. That is what a textbook should be; this one makes a superior text.

**Picture Book of Symbols**, by Ernst Lehner (Wm. Penn Publishing Corp., New York, 1956), Price \$3.00, is an illustrated glossary of images used to symbolize every profession, holiday, science, virtue, belief, season, time, etc. you can think of. It would be very useful in the high school art program where various poster, book jacket, record album, and advertising design problems are assigned. Some of the symbols, for example, those for success, effort, and failure, are rather trite pictures of terms in popular usage. Copying them might be a temptation for the student who is a weak designer. The book should be used as reference, for which it is very valuable. The artist's role is not to combine symbols the way writers use words, but to create designs which *themselves* function as symbols.

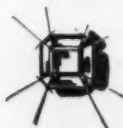
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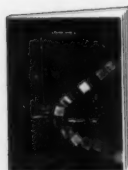
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ALICE A. D. BAUMGARNER

Address questions to Dr. Alice Baumgarner, State Director of Arts Education, State House, Concord, New Hampshire.

After producing and doing a television show of my own for ten years, I have turned to teaching, and am this year teaching Art from kindergarten through high school in a private school. To combat the attitude "I can't draw people," I have devised a method of playing a game of "complete this picture," samples of which are attached. I am concerned for fear this method is not good for children, as I am impressed and influenced by Viktor Lowenfeld's teachings, and am not sure that this would be in keeping with his methods.

Do you think this method hurts the children and inhibits free, creative work? The children in all the grades love to do this and it does seem to cause them to look appraisingly at people, to think about relative sizes, etc. of the parts of the body. But I know that even though children love to do something, it may not be good for them. Florida.

Your self doubts hold promise! Continue with your reading. Seek out the professional art education journals. Become acquainted with the writing of such teachers as Ellsworth, Erdt, Gaitskell, Kainz and Riley, Knudsen and Christensen, Mendelowitz, Wickiser, to mention only a few who have published since 1950. The illustrations in these books, the discussion of art and psychology will further your understanding of children. You will be challenged to rethink your expectancies and to scrutinize your goals. The teacher must stimulate pupils to set goals for themselves. This will never happen if the child has no opportunity to think for himself.

When you set the goals you prevent the child from making any personal expression. You stand between him and his right to develop considered artistic values for himself. This tends to confuse and baffle the child who must spend his energies trying to guess what your goals are.

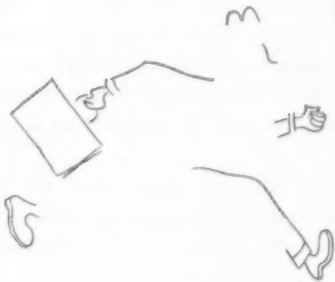





You will read that many teachers work to get children to express themselves in large free movements. You can find both psychological and physiological reasons behind this. Muscular coordination begins with the large muscles. Asking that young children think and express themselves freely within a four and one-quarter inch square is asking for something that cannot be delivered emotionally or physically.

How can you encourage children to express themselves about people so that they are free to learn, yet are sustained by your guidance? How can you stimulate children to put their own thoughts and feelings on paper? What is your goal in art education?

Have you a question? Feel free to write to address above.

# questions you ask

Sample of game to combat the attitude: I can't draw people.

COMPLETE THE PICTURE DRAWING GAME-Test		NAME _____
		GRADE _____
Business man running for a train	Pilot in cockpit of an airplane	
		
Superman flying above Sputnik. Complete Superman. Add Sputnik and robes of Superman <u>lightly</u> in color	Person carrying tray of food to an invalid upstairs. Complete picture.	
		
Man in rocket capsule flying to the Moon. Complete stick-style picture of body of man. Use light color if you add anything to rocket capsule.	You, sitting next to Man from Mars, eating your breakfast. Complete drawing of yourself. In light color, add drawing of man from Mars.	
		

# Let's Pretend

EDITORIAL

For many of us, life is a constant conflict between the hard, inflexible realities that face us at every turn and the tantalizing aspirations which seem impossible of achievement. Our bodies cry out for food and physical diversion, and beg us to compromise in order to achieve the desires of the flesh. Our spirits tell us in an ever-weakening "still, small voice" that there is more to life and more to death than the purely physical being. How does one achieve real happiness and ultimate satisfaction? Does man live by bread alone? What is really real? What can a man really believe? Does man really walk like an actor across the stage, repeating lines he has memorized, and going through mechanical motions directed by another, only to be seen and heard no more? Are the facts of life always true? Is imagination unreal?

For all practical purposes, the only things which are real are what we believe to be real, for it is what we believe that determines the way we live. What we think affects our glands and other organs, our blood pressure and pulse rate, even our very breathing. It may give us stomach ulcers, and many other ills, bad breath, and bald heads. It even affects the way we smell, as any dog knows. It can make us killing angry or lovingly affectionate. What we believe is true is even more important than truth itself, for man can choose to ignore the facts but he cannot ignore what he believes. Nothing is more real than what we think is real. Man's capacity to think, to dream, to imagine, raises him from the animal and accounts for every progress made in the long history of civilization. Through his imagination he can see the facts of the moment in new relationships, and thus create new facts. Through his vision he can see new worlds, and thus create the paths that lead to them.

One of the sad things about growing up is that we adults too often lose our ability to pretend. To the young child, imagination is a magic door that leads to thrills, excitement, and happiness. When we belittle a child's imagination, in our efforts to have him face the facts of life, we may close the magic door for him, for all time. If the schools of today are to produce the Einsteins and Edisons of tomorrow we must not kill in our schools and homes this high attribute of childhood. It is our nation's greatest asset. It is the individual's greatest need. We must protect and nourish it with loving care. We must never, never allow prepared plans, personal problems, or other pressures to keep us from recognizing and applauding imagination whenever and wherever it manifests itself. In too many schools, imagination is officially limited to an art period

which may be as little as twenty minutes a week. That is a small percentage of time out of around 1800 minutes in the school week. Imagination should be a vital part in every school subject and not reserved to an art period. At least half of the school day should be devoted to imaginative activities. Let's have more of it in arithmetic, in science, in language, in the social studies, for it is imagination that bridges the gap between facts and the use of them, between acquiescence to life as it is and faith in life as it can be.

Imagination comes naturally to children and it should come naturally to adults. We should not need drugs and alcohol to help us imagine and pretend. Some of us can still lose ourselves in a good play, but if we wipe a tear away we make sure no one is looking. More likely we will be dissecting the play into costumes, scenery, and diction. Others can lose themselves in good music, provided no one is off key. Some fortunate people can stand before a fine painting and lose themselves in its spell, while others are overly concerned about the brush strokes and the artist's technique. Mostly, we adults are too sophisticated to really pretend in the manner of the young child. Yet, faith, vision, invention, and creative thinking depend upon our ability to see things as they are not. All progress depends upon someone's ability to rearrange, reconstruct, and reshuffle facts and situations in order to visualize something before it happens. Of course, imagination can be both wholesome and unwholesome. We can imagine that someone is mad at us, that there are fiends in the dark and witches in the sky.

It is just as easy, and a lot more fun to imagine good things. If we spent more of our time imagining how to get along with other people, and how to make this a better world for all, we might get the other fellow to imagine that we aren't so bad after all. Then we would have more time to imagine good things, more money to spend on constructive ideas. Of course, as long as the other fellow imagines bad things about us we are going to have to spend a great deal of our time and resources imagining what we would do if he hit us first. If we can keep alive the child's ability to imagine and pretend, and carry it on through adult life, he can use it any way the situation demands. But let's not direct the child's imagination mainly to destruction, based on a psychosis of fear and hate. There is no future in that.

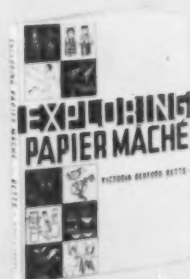
*D. Kenneth Winckrenner*

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